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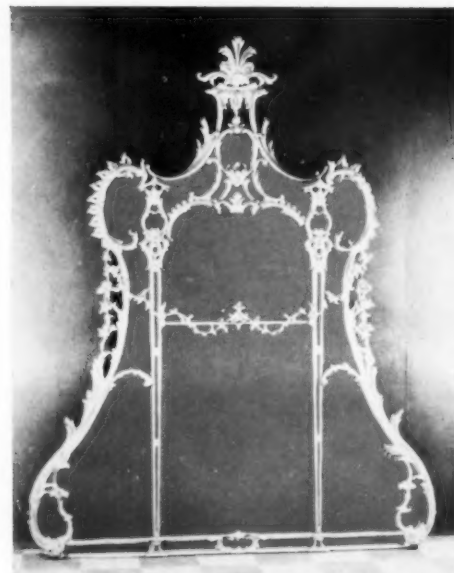
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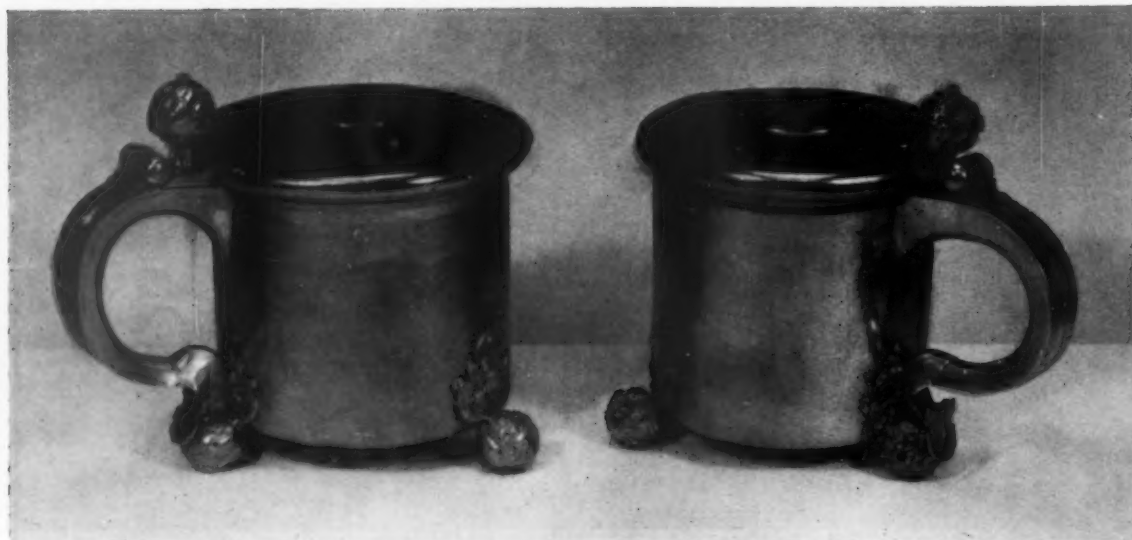
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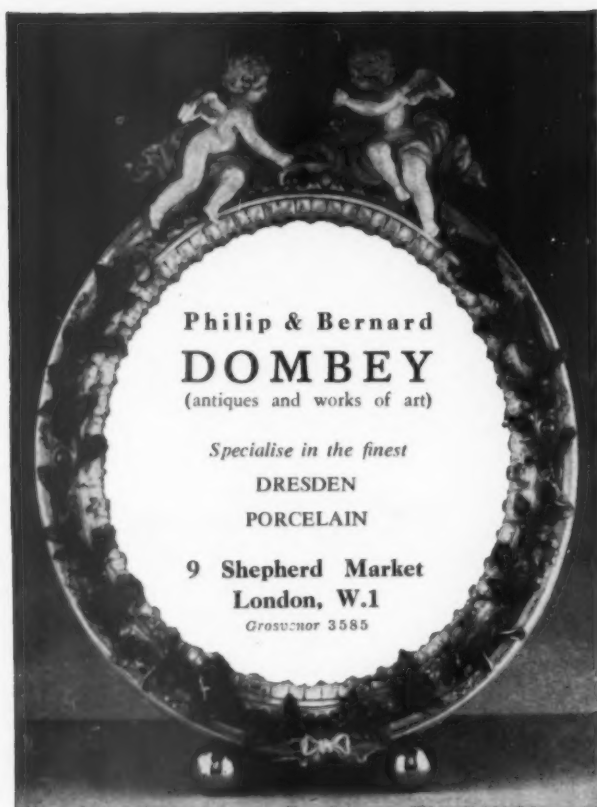
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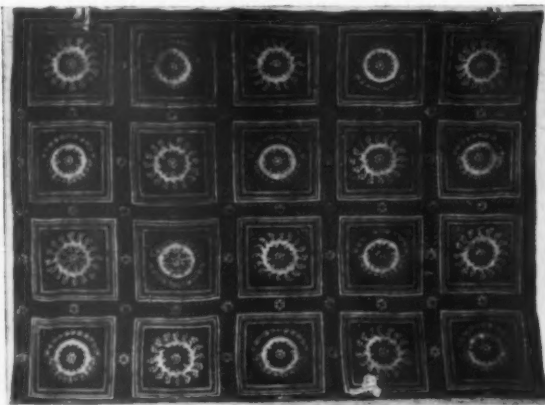
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CURRENT SHOWS AND COMMENTS

RECENT ACQUISITIONS

By HORACE SHIPP

CATTLE BESIDE
A STREAM.
By George Stubbs.
Canvas, 78 x 50 in.
Exhibited at
Arthur
Ackermann's.



RECENT acquisitions: the term usually connotes an exhibition in a private gallery of pictures recently bought and now offered to their clients; or, in a public gallery of additions to the permanent collection. This month in London it has an added meaning in that we have acquired a new and elegantly beautiful art gallery as the permanent home of several collections of supreme importance: the Courtauld Institute of Art at London University. Granted that it has been remotely sited in that wilderness of high learning which lies between the back of the British Museum and the Euston Road, so that it remains to be seen whether in Emersonian parlance "the world will make a beaten track to its door", but many of us look forward to hours of happiness among these treasures. Lord Lee of Fareham's precious Old Masters; Samuel Courtauld's Impressionists and Post Impressionists; Sir Robert Witt's Old Master drawings; and, as *sauce piquante*, a roomful of Roger Fry's possessions and Omega Workshop creations, perhaps to remind us that we are in Bloomsbury.

Lord Lee's desire to establish in London University, a Department and collection comparable to the Fogg Museum at Harvard, was the dream which has resulted in this splendid reality. He had a scholar's passion for the works of art he collected, and wanted to make them available for study. As he had given his money (and his first collection of pictures) to the nation with Chequers it was only when he fired Samuel Courtauld with his enthusiasm that this project took definite shape. Mr. Courtauld established the Home House Trust and the Institute for the study of the History of Art, and bequeathed his own magnificent collection and money for the ultimate building. From such benefactions our new acquisition came. The two other names likewise call for a tribute of thanks. Sir Robert Witt went to the grass roots of scholarship by establishing a quite magnificent collection of Old Master drawings and that amazing library of photographs to which art historians owe so much. Three thousand five

hundred of the drawings he bequeathed to the Courtauld Institute; and in a room devoted to their exhibition a selection of seventy-two are being shown. Roger Fry made his material contribution by leaving pictures and creations of the Omega workshop to the Institute, but, more important than this maybe, was his service in introducing the great Post-Impressionists to England in the famous exhibition in 1910. The actual Omega workshop contribution tends to look period, very Bloomsbury and jejune amid such marvels as the other rooms provide, but it has its spiritual links with the Courtauld collection at least.

Of the Courtauld pictures themselves one can only hail their breathtaking delight in the gracious setting of these new galleries, and marvel anew that in the 1920's the taste and acumen of this great connoisseur secured for reasonable sums works which are among the very best by their respective creators. Samuel Courtauld's discernment made the prices; those who followed paid them. Seven Cézanne's (three of them at least equalling the *Garçon au Gilet Rouge*, if one dare make comparisons); the two supreme Gauguins; Manet's *Bar at the Folies-Bergère*; Renoir's *La Loge*; the Van Gogh *Self Portrait*, the Monets, the Seurats: these pictures gathered together in the two galleries devoted to them create an unforgettable impression.

Equally with the rooms full of Lord Lee's old masters, including the Morelli-Nerli Cassoni. He planned his collection to exemplify art from the XIVth to the XVIIIth century, and from Simone Martini's *Crucifixion* to Bellotto's *Verona* the works are here for scholarly research and "the enjoyment of the general public", to quote his own wish. If space precludes detailed consideration of the pictures we must at least record the delight of the galleries themselves with their air-conditioning, the walls hung with grey velvet, and exquisite oriental carpets on the parquet. London's recent acquisition is truly a millionaire's gift.

If the private gallery recent acquisition exhibitions cannot

be compared with this they have their own excellencies. Agnew's include Simone Martini's *The Dead Christ* and a notable Rubens' sketch *Portrait of Louis XIII*; a Spinello Aretino *Angel of the Annunciation*; Salvator Rosa's large and important *Death of Regulus*; an early Gainsborough and a Reynolds double portrait of *The Earl of Egmont and his Second Wife*; and ends among the Victorians with an over-sweet little Millais. So here too we span the centuries and the schools. I found a Karel du Jardin of *Peasants watering their Flocks* particularly attractive, but this may be a personal predilection for the intimate rather than the grand, which means the Netherlandish and English rather than the Italian.

Netherlandish art of the XVIIth century is strongly in evidence at the moment since it dominates both Alfred Brod's Autumn Exhibition and that at Leonard Koetser's Gallery. My enthusiasm for the intimate found sustenance enough at Koetser's. One entrancing Jan van der Heyden, *A Square in Cologne* is an enchantment of silvery early morning light bathing the warm red-brick buildings and the cobbles of the roadway. It has come from the Barchard family, which prompts one to believe that it has links with the National Gallery *Street in Cologne*, also once a Barchard picture. Then there are several acquisitions from the recent sale of some of the Cook Collection from Doughty House, notable among them a charming little Netscher, *The Toilet*, and Jan Weenix's *Still Life with a Monkey*. Far from intimate this last, since it measures 75 by 57 inches and is probably a companion piece to the *Still Life* in the Wallace. The exhibition also contains among its large pictures a famous Van Dyck portrait, that of Sir William Killigrew from the Duke of Newcastle's collection, and another impressive *Still Life with Music* from Chatsworth which makes one want to know much more about Francesco Maltese the artist from Malta who painted it. It is possible, however, that the work which will command most attention is from a much more recent master, for on this occasion Leonard Koetser has stepped outside his usual range with a splendid Fantin-Latour *Flower-Piece* from the Lever Art Gallery which recently created a record in the sales room.

One of the most delightful works at the Autumn Exhibition at Alfred Brod's Gallery is also a Gasper Netscher, a little copper panel of *A Young Girl*, a single figure dressed in that silver grey satin which Netscher and his master Gerard ter Borch painted so wonderfully. Early Dutch art is notably represented by a *Crucifixion* by Pieter Aertsen, a picture commended by Friedlaender in his standard work on the old Netherlandish painters; whilst that of the circle around Rembrandt yields a truly splendid portrait head, called here *An Apostle*, by Jacob Backer. A number of the landscapes—Pynacker, Asselyn, and an exceptionally fine Bartholomeus Breenbergh from the Earl of Egremont's collection at Petworth—are of the Italianate Dutchmen, one of the Pynackers being accompanied by the drawing for it which once belonged to Sir Thomas Lawrence. There is always something delightful and a little romantic in seeing a painting accompanied by the original drawing.

Scholarship is challenged again at the Brod Gallery by the presence of several Spanish *Still Lives*. How little we know about the men who painted these, about the influence upon—or received from—the Dutch and Flemish artists. There are also two works of this type from Westphalia, but these may be by Jores Hoefnagel who was born Flemish, but after the sack of Antwerp migrated to the Germanic territories. This whole subject of the *Still Life* outside the circle of the established masters is a fascinating *terra incognita*. It offers some provocative studies at Alfred Brod Galleries this autumn.

One other phase of Old Master art dominates the exhibition of Fine Sporting Paintings at that gallery long noted for them, Arthur Ackermann's. Outstanding among the exhibits is a magnificent painting by George Stubbs, *Cattle beside a Stream*, which, if it does not justly come under the title of the exhibition, can safely be claimed as one of the finest of Stubbs' works. It might be argued that it is three of his works, for the composition isolates one wonderfully painted animal standing in the stream, and also a delightful group of a boy and a donkey in the right-hand foreground, whilst a group of three more animals are yet another study. There is a kind of cold intellectual detachment in it all, an almost scientific concern with the anatomy and with the rectangular structure of the picture. We are reminded again that George Stubbs had the mind of a scientist in his approach to art. He was a new-age man in his period when applied science was establishing Britain at the forefront of the industrial revolution. Pastoral and in a degree romantic as it is therefore, this picture is basically intellectual and classical. A fine Ben Marshall (there is also one in the Agnew exhibition) and an important picture of the Beaufort Hunt by that Sporting artist, John Wootton, are foremost among the actual works in this vein. Wootton's treatment of West of England scenery with Apennine grandeur reminds us of the part which this early master of the Sporting picture played in English landscape painting.

WILKIE CROSSES THE BORDER

Meantime the XIXth century is represented nobly by the coming to the Diploma Gallery at the Royal Academy of the David Wilkie Exhibition from the Edinburgh Festival. In spirit we are back among the Dutch genre artists. It has become rather fashionable to praise Wilkie for the essays in the grand style of his last years and to decry perennially popular favourites such as *Blind Man's Buff* and *The Penny Wedding*; but this is all part of the current modish change at any price. I like my Wilkie at his Wilkiest. The *Self Portrait* painted when he was twenty shows that he was a genius; *The Breakfast* with its perfect realisation of lighting and the atmospheric perspective of an interior belongs to 1817, *The Penny Wedding* to the following year. In that decade his genius flowered. It was the misfortune of British XIXth century painting that with the intimate soul of the XVIIth century Dutch masters it acquired a body of inflated grandeur in its effort to dominate the exhibitions at the Royal Academy and to fill the vast wall spaces of Victorian tradesmen's mansions. To the extent that Wilkie succumbed to this growing demand he lost himself: he was, dare we say, weighed in the scale and found wanting. The drawings are delightful at all periods for he was a fine draughtsman, and his little study for the head of the negro in *The Empress Josephine* and the *Fortune Teller* has an excellence sadly lacking in that vast machine of a picture.

Before leaving this subject of Scottish painting one must record and commend a fine showing of Thirty Scottish Painters at the Fine Art Society's Gallery, though by the time these notes are published it will have given place there to Norman Wilkinson's exhibition of Venetian and other paintings.

AMONG THE ILLUSTRATORS

The Arts Council Retrospective Exhibitions of John Minton and Barnett Freedman I found disappointing. I once had an earnest young secretary who confessed sadly: "I am planning to be a writer; my only trouble is that I don't know

(Continued on page 152)

BIRDS IN EUROPEAN CERAMIC ART

III. THE PHEASANT

By HUGH TAIT



Fig. I. Pair of Pheasants. Longton Hall: "Snowman" group
about 1750. H. 7.2 ins., 5.3 ins.
British Museum.

THE most resplendent member of the pheasant family, the peacock, was discussed in the June number of this year, but there are several other handsome birds of this species, from which the potter, attracted perhaps by the graceful lines of the bird, made many models in earthenware and porcelain. The pheasant was noticeably more popular with the English than the continental potters—and presumably also with the buyers—reflecting no doubt the interest that this splendid game-bird had for the English.

The earliest English porcelain pheasants were made at Longton Hall about 1750 (Fig. I). The pair illustrated here were bequeathed to the British Museum in 1945 by Mr. Howard Paget and are in almost perfect condition. They belong to the "snowman" group—a collector's nickname for this class of primitive Longton Hall white figures, in which the blurred modelling is further obscured under a thick bubbly glaze that glistens. These pheasants, like the other "snowman" figures, have kiln blemishes and have been shown by Dr. Watney¹ to be among the first attempts made by William Jenkinson to produce the porcelain figures at the new factory that he had founded on his own account at Longton Hall in 1749. Jenkinson, an influential gentleman of London with an apparently amateur's interest in porcelain-making, gave up his interests in the porcelain factory in August 1753 and the absence of any pheasants of a later period in the factory's life points to these birds (and many of the other "snowman" figures) being the direct result of Jenkinson's active pursuit of the "Art Secret or Mystery" of porcelain-making. It is probable that they were actually made by the still anonymous potter from Limehouse, who was recognised by Dr. Pococke at Newcastle-under-Lyme

in July 1750 and who "made figures of animals". When William Littler, the chief potter of the factory, became a partner on 7th October, 1751, part of the assets were stated to be the models, the moulds and the porcelain stock, and the moulds for, if not these actual pheasants, were almost certainly among those referred to. Unlike the pair at the Victoria & Albert Museum², the pheasants illustrated here have been adapted to serve as holders, whether for a single taper or for an ormolu candle socket is impossible to determine. The applied stem of the holder is disguised as a branch covered with strawberry leaves and flowers—a typical decorative motif of the "snowman" group. No coloured "snowman" example of this model is known either with the sparse factory colouring found on a few "snowman" figures or with the more elaborate painting of the outside decorators like William Duesbury in London. However, a coloured salt-glaze version from the same mould is known and was presumably made by William Littler at Longton Hall; this example (Fig. II), was formerly in the J. Henry Griffith Collection in Birmingham³. Here the pheasant has not been used as a candlestick and in this reliable stoneware medium did not require the tree stump beneath the tail to avoid collapse as was necessary in some of the porcelain examples like the Schreiber one. Gaily enamelled in the brilliant colours associated with the work of William Duesbury, it was probably among those sent to his London workshop. In his account book⁴ are the prices charged for enamelling and repairs of all kinds (including metalwork) on pottery and porcelain. The standard price charged by Duesbury for enamelling pheasants from Staffordshire was two shillings and sixpence, somewhat less than that usually



Fig. II. Saltglaze Cock Pheasant. Longton Hall about 1750.
Enamelled probably by William Duesbury in London.
Formerly in the J. Henry Griffith Collection.



Fig. IV. Black and White Chinese Cock Pheasant:
Raised red anchor: about 1751-3. H. 9 ins.
In the late Mr. Robert Gelston's Collection.



Fig. III. Crested Pheasant: Derby: about 1750-53. H. 7.8 ins.
Formerly in the Collection of Sir Bernard Eckstein.



Fig. V. Engraving of the Black and White Chinese Pheasants
in George Edwards: *Natural History of Uncommon Birds*,
1743, Vol. II, Pl. 66.

BIRDS IN EUROPEAN CERAMIC ART



Fig. VI. Hen Pheasant with her young. Chelsea raised anchor mark, about 1751-3. H. 4.5 ins.
Cecil Higgins Museum, Bedford.



Fig. VII. One of a pair of Pheasants: Plymouth: 1768-70. H. 8 ins.
Lady Ludlow Collection, Luton Hoo.



Fig. VIII. Hen Pheasant with her young. Meissen: modelled by J. J. Kändler, 1735. H. 1 ft. 7.5 ins.
Dresden.



Fig. IX. One of a pair of Pheasants: Bow: about 1760. H. 7.3 ins.
The Untermeyer Collection.
Reproduced by courtesy of Messrs. Thames & Hudson



Fig. X. Cock Pheasants. Meissen: modelled by J. J. Kändler, 1735. H. 2 ft. 4 ins.
Dresden.



Fig. XI. Pheasant Tureen: Münden faience: about 1760.
H. 10 ins.
Collection of Karl Fischer-Böhler.



Fig. XII. One of a pair of Pheasants:
Bow: about 1760. H. 6.5 ins.
The Antique Porcelain Company.



Fig. XIII. Pheasant Tureen: Meissen:
modelled by J. J. Kändler, 1773. H. 1 ft. 5 ins.
Meissen Exhibition Hall.



Fig. XIV. Golden Pheasant:
Meissen: modelled by J. J.
Kändler, 1731. H. 2 ft. 6 ins.
Dresden.

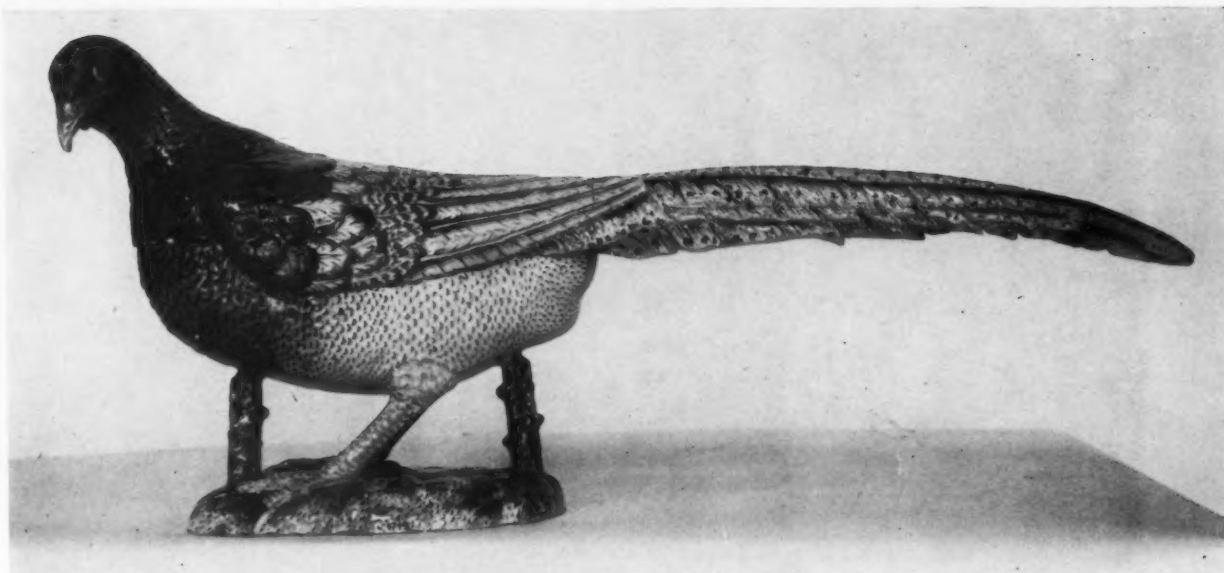


Fig. XV. Pheasant Tureen: Strasbourg faience: 1754-1760.
H. 12 ins.

Musées du Cinquantiennaire, Brussels.

charged for the Chelsea pheasants! However, there is no indication in these entries whether the pheasants were porcelain or salt-glaze stoneware as they usually read like this⁹:—

1751

A^c. Mr. Shaw

£-s-d

(Jan) 24 a pr. of Staffordshire phes^{ts}. 0-2-6

Most probably, these entries refer to salt-glaze pheasants like Mr. Griffiths (Fig. II) but it is tempting to surmise that this next entry¹⁰ refers to the "snowman" pheasants like those in Fig. I:—

Jan. 24 1 pr. of phesants candlesticks 0-3-6

This is especially convincing because it is immediately followed by a pair of Turkey candlesticks, a model of which is known in Longton Hall "snowman" porcelain⁷. Among the entries in Duesbury's account book which refer to pheasants was one puzzling item⁸:—

£-s-d

Jan. 24 1 pr. of phesants gilt feet 0-3-0

What can it mean? Surely not that the pheasants' feet had been gilded in his workshop or replaced with gilt ormolu feet! Perhaps, and this is not entirely convincing, the entry simply means that gilt ormolu *bases* had been fitted.

In the early fifties the Derby porcelain factory created a very different type of pheasant with a long flowing crest (Fig. III). The modeller portrayed the bird against a background of rocaille scrollwork which supports a candlestick holder. The painted decoration is gay but delicate; a yellow neck and a green crest paling into a lighter flowing plume which falls across the brightly-coloured body. The moulded base of the example illustrated here, which was formerly in the collection of Sir Bernard Eckstein, has a little landscape scene with two figures in place of the usual floral spray, which can be seen on the candlestick in Judge Untermeyer's collection⁶. Completely undecorated examples are known but no version of this pheasant is recorded on its own, freed from the candlestick and its rococo support.

About the same time, the Chelsea factory produced a porcelain version of the Black and White Chinese Cock pheasant (Fig. IV), bearing the raised red anchor mark. The

modeller has faithfully copied the engraving by George Edwards dated 1746, which was published in his book in the following year¹⁰ (Fig. V). Though the engraving includes the hen bird, no Chelsea example is known. Edwards stresses that he had plenty of time to study these pheasants for there were some kept at Sir Hans Sloane's manor-house in Chelsea, which he used to visit every week and where, he says¹¹, "I seldom missed drinking coffee with him on a Saturday during the whole time of his retirement at Chelsea"—about fourteen years, in point of fact! Sloane was evidently very successful in keeping these pheasants in captivity at Chelsea "where they hatched young ones and brought them to Maturity". Edwards was obviously proud of this engraving for he adds—albeit in grammatically poor English!—"I had Opportunity often to repair my Draughts, by strictly examining them in their minute Parts, not only while they were living, but after they were dead". Indeed, there is no doubt that this engraving is among his best and something of this quality is reflected in the Chelsea figure, the graceful ease of which frees it from the stilted stiffness that characterises so many of these Chelsea copies.

The same kind of pheasant was made in hard-paste porcelain at William Cookworthy's factory in Plymouth, which lasted for two years, 1768-70, before being transferred to Bristol (Fig. VII). Much of the Plymouth porcelain is marred by faulty kiln firing or errors in the receipts followed, but several white models in near perfect condition are known. The pair in the Lady Ludlow Collection¹², one of which is illustrated here, are quite exceptional, for they are enamelled. Brilliantly coloured in red, yellow, green and blue, these pheasants are among the most graceful and colourful creations in European porcelain—a fine achievement for so small and provincial a factory.

Since the second World War, a version of these pheasants has appeared on the London market masquerading as Bow porcelain. They are, in fact, modern forgeries, based on the Plymouth birds, but modelled with many minor differences, and lacking the graceful qualities and the brilliant colours of the originals. These fakes are about the same height and might easily deceive the collector.

(Continued on page 156)



Fig. I. Achilles Returning to Battle. (Cat. No. 1).

SOME UNRECORDED HAYDON DRAWINGS and their context in the *Autobiography*

By YVONNE FFRENCH

THE qualities of Benjamin Robert Haydon as a draughtsman have been to some extent overlooked by those scholars and biographers who have lately devoted studies or biographies to this extraordinary man. Of the painter of High Art something is known; of the gifted writer much, though by no means all, but the draughtsman remains an unknown quantity. The reason is not hard to find, since drawings by Haydon are rarely seen. The British Museum owns two elephant folios of chalk studies, chiefly cartoons for individual heads or limbs for his monumental history paintings, and academic copies from the Elgin Marbles. Two drawings in the Tate, three or four in the Victoria and Albert Museum, three in the Manchester City Art Gallery, and two pen and ink sketches at Birmingham Art Gallery more or less complete the stock of Haydon drawings in our national collections. Where then, are the rest? There is clearly no existing *corpus* to which the student quarrying for details of his lost compositions might successfully turn.

A clue to this mystery might be found in Tom Taylor's¹ reference to twenty-six volumes of "bulky, parchment-bound, ledger-like folios" of Haydon's unpublished journals in which, in addition to other matters "one may follow the progress of all his pictures from the first conception—often the best—

through all the alterations in composition All the drawings are dashed in with pen and ink, careless and hasty, but almost always spirited and instinct with characteristic action".

These journals have never been made available to either the public or to students. They are now in America, having been acquired on the death of Haydon's granddaughter by the late Mr. Maurice Buxton Forman, and removed to the United States since when they have been undergoing preparation for what is to be hoped will be a full and final edition. Meanwhile their contents remain a matter for speculation.

It was not until this spring however that a folio of pen drawings by Haydon, hitherto unknown and undocumented came into the possession of the writer. These tally so closely with the type of sketch described by Tom Taylor as forming part of the unpublished journals that a complete catalogue of the group with some reproductions is given here for the benefit of students interested in Haydon and his circle.

The drawings, 28 in number, are mainly in pen and ink, mostly inscribed in the artist's hand and fastened unsystematically on to large folio sheets, 22.14/16 x 13.10/16 in., some with elaborate captions, others with brief titles. A few are signed and dated making it possible to assign the



Fig. II. Preparatory sketch for Fig. I. (Cat. No. 2).

whole group to the years between 1811-1825, Haydon's most vital, exuberant and productive period when, still under the first impact of ancient Greece he was steeping himself in Homer, "truly the painter's poet". Apart from their intrinsic quality, their masterly touch and fluency of line, the main interest of these drawings is in their connection with Haydon's paintings of which so many have disappeared. Thus, the small but so far as may be judged complete sketch for the *Judgment of Solomon* (No. 4); the two sketches for *Romeo and Juliet* (Nos. 3 and 18); *The Samson* (No. 8); *The Agony in the Garden* (No. 10); the *Entry into Jerusalem* (No. 11^A); and the interesting series of *Pharaoh* drawings (Nos. 12-17) are all connected with works recorded in the *Autobiography*. The spirited *Achilles* drawings (Nos. 1 and 2) are for a composition for which no reference can be found; the same can be said of Nos. 9 and 11, with their strong suggestion of Fuseli and Romney.

A small but fairly complete sketch for the *Judgment of Solomon* (No. 4) dates presumably from 1812, the year Haydon began planning the huge work (12 ft. 10 in. x



Fig. III. The Judgment of Solomon. (Cat. No. 4).



Fig. IV. RIMINI: 'T'was as the coming of a shape of light'. (Cat. No. 6).

10 ft. 10 in.) which was accounted his masterpiece, earning him the Freedom of the City of Plymouth for a "work of such superior excellence as to reflect honour on his birth-place, distinction on his name, lustre on his art, and reputation on the country".

But *Solomon* like many another of his pictures has disappeared, leaving so far as can be known, no indication until the discovery of the present small drawing, of its composition. The *Autobiography* contains many references to Haydon's researches on Jewish manners and customs for his painting, completed in 1814 and bought by two Plymouth bankers.

For the delightful *Rimini* (No. 6) with its anticipation of Delacroix it is necessary to turn for reference to one of two letters in the British Museum. The subject is taken from *The Story of Rimini* by Leigh Hunt who had sent Haydon, at that time a close friend, his new poem. Haydon replied in characteristically emotional terms. In a letter dated March 1, 1816, he wrote:—

"Believe me, my dear Hunt nothing would give me greater delight than a sonnet from you, and when you write a sonnet I'll paint a picture from your Poem — a bargain.

... I can't say enough to you about your tale. If everybody is as affected as I have been there will not be a heart without a pang, or an eye without a tear in the kingdom ..."



Fig. V. Sketch for *Samson and Delilah*. (Cat. No. 8).



Fig. VI. Virgin Watching Christ While Sleeping. Cat. No. 9).

Of the *Agony in the Garden*, commissioned by Sir George Phillips and completed in 1820, an ill-fated picture if ever there were one, the preparatory sketch (No. 10) is also reproduced. The picture was not one of Haydon's successes. "We were" he wrote, "wrong in pitching on such a subject



Fig. VII. The Agony in the Garden. (Cat. No. 10).
Courtesy of the Victoria and Albert Museum.

for a drawing-room It was wrong to paint it so large; it was wrong to choose such a subject to be hung where quadrilles were danced. It was wrong in every way . . . the picture was condemned and hidden." And hidden it remains. Gigantic and blistering it reposes in the vaults of the Victoria and Albert Museum, which has since acquired this preparatory sketch.

The drawings which, however, are the most interesting and probably the most important are the series of sketches (Nos. 12-17) for the *Pharaoh*, now known as *The Death of the First-Born*, the large painting now in Paisley Abbey (Fig. X) to which copious references are found in the *Autobiography and Memoirs*, (part 2). Space will not allow for a discussion of this series which deserve a critical article to themselves.

The first mention of the composition is recorded in a letter



Fig. VIII. Achilles in his Tent. (Cat. No. 11).

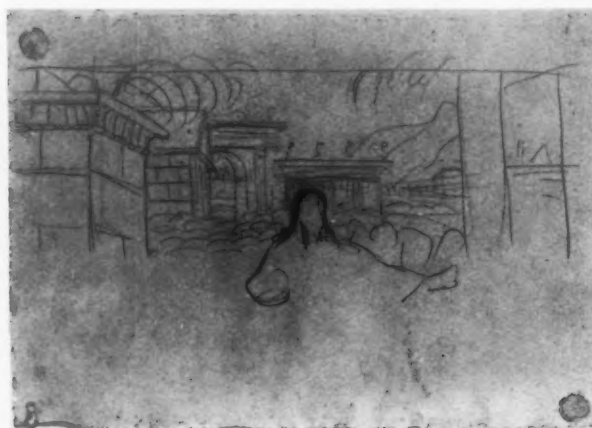


Fig. IX. Outline sketch for Christ's Entry into Jerusalem.
(Cat. No. 11 verso).

SOME UNRECORDED HAYDON DRAWINGS

assigned by Tom Taylor to December, 1824, when Haydon referred to his conception of the work as a whole:

"I have had two expiring flashes, but two! and they are expired — 'Pharaoh dismissing Moses and Aaron at the dead of night', on finding the heir to his throne, with all the other first born, dead On the ground I would have had Pharaoh's queen in the agony of maternal hope, placing her hand on the heart of her boy, and listening for the beat of it in racking anxiety; the sisters, one exclaiming in affliction, the other, while supporting her dead brother, looking round to Moses with an enquiring horror; behind the queen, Pharaoh, the subdued monarch, bending with majesty, and dismissing the law-giver in waving, disdainful yet vanquished pride; Moses right opposite to him pointing to the dead child, and to heaven, as if saying, 'I do this by superior direction'! and in the background, the people in rebellion, dashing up their dead children and roaring like the sea for the dismissal of the Jewish leaders, while the guards press them back lest they burst into the palace. A Sphinx or two, a pyramid or so, dark and awful, with the front groups lighted by torches, would make this a subject terrific and affecting. It combines pathos and sublimity."

The project matured during the following year when it was definitely commissioned by one John Hunter, a rich merchant. Haydon was at work on this throughout the summer of 1825, "calm, happy and conceiving", in his own words¹, and Tom Taylor noted that his Journals were full of sketches for his *Pharaoh* at this time, and that Haydon was finding in the mixture of literature and painting "the perfection of human happiness"².

Of itself this reference to the existence of *Pharaoh* sketches in the Journals is not remarkable. But in view of the fact that the group at present under discussion contains six such drawings (seven, if the slight sketch on the *verso* of No. 4 be included) the possibility cannot be dismissed that this entire folio may indeed have once formed part of the main body of the Journals themselves. The possibility is interesting, but to decide this comparison would be necessary with the folios at Vermont.

¹ *Autobiography and Memoirs* of B. R. Haydon, edited from his Journals by Tom Taylor.

² *Ibid.*

³ *Ibid.*

⁴ *Ibid.*



Fig. X. The Death of the First Born. Oil painting. Courtesy of the Administrators of Paisley Abbey.

CATALOGUE

1. *Achilles Returning to Battle* (Fig. I). c.f. *Iliad*, Book XIX. Pencil, pen and oxgall on buff paper squared for transfer. 15½ x 20½ ins.

2. *Preparatory Sketch for No. 1* (Fig. II) *Verso*: A small drawing and a calendar for the year 1812 in the artist's hand. Signed and dated 1811. Pen and indian ink. 11½ x 9½ ins.

3. *Romeo and Juliet*. Sketch with self-portrait of the artist. Signed, dated and inscribed "The Immortal B.R.H. painting his Romeo 1813". Pen and indian ink. 12½ x 8 ins.

At least four versions of this theme are recorded. This seems to be a humorous reference to Haydon's *Romeo leaving Juliet at the Break of Day*, exhibited at the British Gallery in 1811.

4. *The Judgment of Solomon* (Fig. III) *Preparatory sketch* for the painting. *Verso*: A slight sketch *Pharaoh*. Pen and ink 4.4/10 x 7.2/10 ins.

Haydon's *Solomon*, begun in 1812, was completed in 1814 and considered by his contemporaries as his masterpiece. The original painting has vanished and this drawing must be presumed the only record of the composition as a whole.

5. *Sketch for a Reclining Nude Male Figure*. Inscribed with French verbs. Signed and dated in right hand bottom corner which has been torn, defacing signature and date. *Verso*: Inscribed with French phrases and a drawing of a woman's head. Reed pen and indian ink. Water mark 1811. 9¼ x 12 ins.

Probably belonging to 1814, the year when Haydon accompanied Wilkie to France.

6. *Rimini: "T'was like the coming of a shape of light"* (Fig. IV). Pen and indian ink. Dated "March 11" [1816]. 8 x 12.10/16 ins.

Inspired by Leigh Hunt's *Story of Rimini*. Haydon wrote to Hunt promising to paint a picture from this poem (cf. British Museum: Add. MSS. 38108, ff. 155, 159).

7. *Sketch of Heads in a Crowd*. Pen and ink. *Verso*: Pencil study of a face. Watermark 1815. 8 x 8½ ins.

8. *Sketch for Samson and Delilah* (Fig. V). Pen and indian ink. *Verso*: A hill town. Pencil pen and ink. 8 x 12¾ ins. Watermark 1817.

A picture of *Samson and Delilah* though different in composition was painted by Haydon in 1835. The *verso* is possibly a sketch for the hill in the background of *Jerusalem*.

9. *Virgin Watching Christ While Sleeping* (Fig. VI). Thus



Fig. XI. The Death of the First Born. (Cat. No. 16).

inscribed on mount in the artist's hand. Reed pen and indian ink. Watermark 1818. 16½ x 12½ ins.

10. **The Agony in the Garden** (Fig. VII). Preparatory sketch for the large painting in the Victoria and Albert Museum, completed in 1820. *Verso*: Nude male figure mounting steps. Pen and indian ink. 13½ x 8½ ins.

11. **Achilles Soothing his Anger with his Lyre** (Fig. VIII). Inscribed on mount by the artist.

"Soothing his angry soul he sings
The immortal deeds of heroes and of kings."

Dated May 25, 1821. Oxgall on buff paper. 13½ x 9½ ins. *Verso*: (Fig. IX) Outline sketch for *Christ's Entry into Jerusalem*. Pencil. The painting, completed in 1821 was begun in 1814. 13½ x 9½ ins.

12 and 13. Two preparatory sketches for **Death of the First Born**, but here inscribed *Passover in Pharaoh's Family*. Pen and ink. 4.4/10 x 7.2/10 ins.

On the *verso* of 13 are sketches for the heads of Moses and Aaron with the quotation from *Exodus* (XII, 30-33) inscribed by the artist. These sketches, the earliest of the series for this painting can be dated 1823. c.f. *Autobiography*.

14. Preparatory Sketch for **Death of the First Born**, the painting which is now in Paisley Abbey. Inscribed by the artist "First Born". Pen and indian ink. 8 x 12½ ins.

The correct sequence of this and the three succeeding drawings can only be inferred by comparison with Nos. 12 and 13 and the final work itself.

15. **Death of the First Born**. Outline pen drawing in indian ink. 8 x 12½ ins.

16. **Death of the First Born** (Fig. XI). Indian ink. 9.4/16 x 13½ ins.

The *Autobiography* gives particulars of Haydon's researches in the British Museum for details of Egyptian architecture in connection with this composition.

17. **Death of the First Born**. Possibly the final version of this series. Three *pentimenti* formed by cut out slips are inserted at the top to raise the height of the picture. Pen and indian ink. 10 x 14½ ins.

18. **Romeo and Juliet**. Pencil, pen and ink; title inscribed on mount. 4.6/16 x 3.11/16 ins.

Haydon's *Memoirs* state that his first work for 1825 was a

Juliet at the Balcony, now lost, but with which this sketch may be connected.

19. **A Group of Women**. Outline sketch in indian ink. 9½ x 8 ins.

20. **Sheet of Studies**. Neo classic-styles (with a small self-portrait?). Pen and ink. 12½ x 8 ins.

21. **The Landing of Caesar**. Pen, indian ink. 12½ x 8 ins.

Hastily inscribed on *verso*: "A Group of Barbarians in Front father son and wife crouching down in hopes of killing an individual by surprise, thinking to influence the battle their King coming on in a chariot with fury darting a spear. To contrast his barbarian intrepidity to the calm intellectual thoughtfulness of Caesar who surveys the field [illegible] the movement necessary to ensure the grand result, and disciplined advance of the Roman charge in contrast with [the] wild disconnected Rush of the Britons—In every way it would be a fine lesson."

22. **Jacob Reconciling Esau**. Pen and ink. Inscribed on mount. 4.4/10 x 7.2/10 ins.

Of this and the four succeeding sketches from Old Testament subjects there is no mention in the *Autobiography*.

23. **Sacrifice of the Children to Moloch**. *Verso*: A sheet of studies. Pencil and pen. Inscribed on mount. 4.4/10 x 7 ins.

24. **Gods of the Philistines bowing at the Ark when first placed among them**. Pen and ink. Inscribed on mount. 4.4/10 x 7.1/10 ins.

25. **Moses and the Burning Bush**. Inscribed on the mount, *Moses and Bush*. Pen and ink. 4.4/10 x 7.1/10 ins.

26. **Balaam**. Inscribed on mount. Pen and some pencil. 4.4/10 x 7.1/10 ins.

The reference is clearly to *Numbers*: XXIV, 2.

27. **A Group of Men, attending a Lecture**(?). Pen and ink. 4.4/10 x 7.1/10.

This appears to be from the life. The third figure from the left bears some resemblance to Haydon.

28. **Perseus and Andromeda**. Pen and ink. 12½ x 8 ins. Inscribed on mount by the artist.

CURRENT SHOWS AND COMMENTS

(Continued from page 142)

what to write about". Barnett Freedman for all the flamboyance of his personality, and John Minton despite the depth of his, strike me as artists in search of a subject. When any publisher commissioned Freedman to illustrate a book, his Neo-Victorian engraving gave a characteristic and pleasing result. In the oils he sometimes succeeds; but we miss any real urge.

With Minton, too, we ask: where was he going? Those sad *Self Portraits* alone remain in the mind; and the queer arsenic green which he affected in his pen and wash. There was nothing as good as the *Composition*, 1957 shown at the Royal Academy, and much was on a very minor note.

We are still really among the illustrators with Edward Ardizzone at the Leicester though the artist creates each drawing usually for its own sake. What a rich, rip-roaring, Rowlandsonesque personality comes through! How vital this low-life genre is; how resonant this interpretation even though it is on a one-stringed fiddle! The galleries were shared with Henry Trivick's water-colours—renderings usually of little towns in a mannerism of brilliant-hued tiny rectangles, with one, *Aquatic Movement* which showed that the formula could go much further—and with Humphrey Spender's striking patterned landscapes, beautiful in colour and design.

The November Exhibition is of new paintings by Merlyn Evans, that highly individual abstractionist.

EVENTS AND COMING EVENTS

Crane Kalman Gallery in Brompton Road are showing a Uruguay painter, Carlos Paez Vilaro: a first London exhibition of this artist who recently had a very successful Paris show.

South America comes also to the O'Hana Gallery with the exhibition of Abel Vallmitjana who now lives in Venezuela. He shares the gallery, where his earnest and often religious work has often appeared, with William Hollé.

Wildenstein's exhibition of Lorjou reminds us again that these French Neo-Realists can equal the Tachists in attack and brilliance of colour yet retain figurative interest in their subject matter. His use of fiercely contrasting colours in his Still Life and Flower-pieces is highly individual.

Marlborough are pursuing their policy of holding important Retrospective Exhibitions with one of André Masson, and are to follow this with Boudin. Masson was accorded a special showing in the French Pavilion at the Venice Biennale this year, and we welcome this opportunity to see his work here.

Sculpture and drawings by Prof. Bernhard Heiliger at Roland, Browse, and Delbanco introduce to Britain this eminent German artist. He, too, was accorded a one-man showing at Venice, as well as at Sao Paolo and Antwerp, and is accepted in his own country as one of their finest contemporary artists.

CERAMIC CAUSERIE

A WORCESTER DISH

The Worcester dish illustrated on this page shows a typical example of Jeffries Hamett O'Neale's paintings of Aesop's fables. This one depicts "The Lion and Other Beasts"; in which a lion, an ass and a fox go hunting together and argue, inevitably, about the division of the spoil. In this dish and on other pieces of Worcester from the same hand, O'Neale's work with an artless appeal of its own is in marked contradiction to the highly-finished gilt border and the sophistication of the deep blue ground. On the porcelain of no other country can two such opposites be seen together, but in most instances the result is as distinctive as it is charming.

PORCELAIN-MAKING IN CHINA

It is acknowledged that it was the contents of letters written by Pere D'Entrecolles, the French Jesuit missionary, dated 1712 and 1722, that gave the first clear descriptions of methods and materials used in making Chinese porcelain to the western world. The letters were published in Paris in 1717 and 1724 in *Lettres edifiantes et curieuses, ecrites des missions etrangeres par quelques missionnaires de la Compagnie de Jesus* (Vols. 12 and 16). The principal portions of them were translated into English by S. W. Bushell and are to be found in his *Porcelain*, published in 1906.

The state of knowledge in Europe prior to the clear reporting of Pere D'Entrecolles was summed-up in a book entitled *Three Years Travels from Moscow Over-land to China*, "Written by his Excellency E. Ysbrants Ides, Ambassador from the Czar of Muscovy to the Emperor of China", published in an English translation of a Dutch original in 1706. By way of an appendix, the Travels included *A Short Description of the Vast Empire of China*, by Dionysius Kao, A Native of that Country. Illustrated with several pertinent Annotations by a Learned Pen.

In a short chapter devoted to the province of Kiangsi, Kao wrote :

"Vieicheu Fu, a City where the Porcelan or China Earthen-ware is made, is also in this Province.

This porcelain is composed by the mixture of a certain sort of Sand with Earth: The Sand comes from the Province of Nanking: from these two Ingredients this China Earthen-ware is prepared, moulded into several shapes, dried and baked: and when it is become cold, or rather almost cold, the colours are laid on, and it is glazed, once more put into the Oven, and baked in the shape the Artist desires it should remain in".

This brief description is amplified in a footnote of greater length, presumably from the "Learned Pen" mentioned on the title-page, which reads:

"That this Porcelain is a common Earthenware Manufacture in China, is acknowledged by all; and that the oldest is esteemed the best, few are ignorant, partly on account of its beautiful whiteness, partly for its antiquity, and by reason none so good is at present made; because, that the Emperor appoints a *Mandaryn* at the places where it is made, in order to choose for his use the finest pieces that are made, for which he notwithstanding pays but a very mean price; wherefore the Manufacturers not being able to set their own rate, or perhaps being but very ill paid, are discouraged from making it better than ordinary, and will neither take pains, nor endeavour to shew any great Art in the Manufacturing this Ware without being richly rewarded. Our Author here relates the manner of its composition in his usual plain manner. But others (J. G. de Mendosa) tells us that it is made of Chalk, which being beaten is thrown into a Pond closely walled in; in which it dissolves and boils up, a thin skum arising, of which the finest Porcelain is made, and the coarser of the remainder; for the nearer the bottom it grows, it becomes still coarser. They work this into what shapes they please in the same manner as we do, and gild or paint them according to their Fancies, which colouring or gilding never fades. This, saith he, is what we know of our own observation, and is more probable than it should be composed of Sea Shells, which have lain a hundred Years under ground to putrify, and are taken up and beaten, and then baked. Nieuhoff saith that it is made of a sort of Earth which is brought from a certain Hill in the



Worcester dish with painting by O'Neale.
About 1770. Width: 10½ ins.
Horsham Museum, Sussex.

province of Nanking; that this Earth is not moist like Clay or Chalk, but dry like fine Sand; that they dissolve it in Water, but not that of *Hoeicheu* in Nankin or the neighbouring parts, it being impossible to work it with that Water; the truth of which they have frequently been convinced of by unfortunate experience; but it is successfully tempered with the Water of *Vieicheu Fu*, and the circumjacent places. That having wrought it into Vessels of all shapes and sizes at pleasure, they first dry them in the Sun, before they venture them in the Oven, after which they put them into the Furnace and let it bake for fifteen Days, and stand fifteen Days after that to cool, before they take it out, &c. *Le Comte* saith, That it is made of a more solid Earth than ordinary, which is found in the Stone Quarries of this Province; That this being cleansed and beaten to a fine Pouder, is moistened and made into [a] Mass, which is long and thoroughly mixed and beaten, in order to clear and refine it; That it is probable this Earth is moulded into several forms at pleasure by such a Wheel as is used for that purpose in Europe: That after that it is carefully dried in the Sun, when the Ground and Paint is laid on, and then is put into the Furnace, which is kept to a moderate even heat; and, That being baked enough, after a long time staying there and becoming perfectly cold, it is taken out. I think it perfectly unnecessary to extract any more on this Head from other Authors, and since these Writers give the most probable account of that Manufacture, I shall leave off here".

GEOFFREY WILLS.

THE ILBERT COLLECTION

Some account of the Ilbert Collection of clocks and watches was given in the October issue of *APOLLO* under the heading 'Fine Works on the Market'. The clocks were to have been sold at auction by Christie's on the 6th and 7th November, but at the last minute, after some two years of endeavour to raise the purchase price for the collection, the clocks alone were acquired by the British Museum through the most generous gift of £50,000 by an anonymous benefactor. The whole of the clock collection, with the sand glasses and dials and other related pieces, is now preserved intact for the nation.

The watches of the collection which are an integral part of the whole and collected on the same basis, and many of which are of extreme beauty and decorative interest, are due to be sold in two sales in the New Year. An option to purchase them for the nation remains open until November 30th. As announced by the Lord Mayor of London in his speech on October 14th at the opening of the 'Pendulum to Atom' exhibition at Goldsmith's Hall, the Worshipful Company of Clockmakers are endeavouring to raise the necessary funds (£38,500) so that they too may be preserved as an entity. A selection from the collection will be on view in this exhibition until 25th November.

It is hoped that a representative selection of the clocks will be exhibited at the British Museum as soon as possible.

A PAINTING OF DIANA BY FRANS FLORIS

A DISCOVERY AT HATFIELD HOUSE

By DORA ZUNTZ

THERE is good reason to believe that one of the portraits in the collection of the Marquess of Salisbury at Hatfield House, stated to be by Cornelis Vroom and to be of Queen Elizabeth I as Diana, is in fact by Frans Floris and not of the Queen (Fig. I).

The painting shows Diana seated, *en face*, with pearls and crescent in her hair, holding in her left hand the bow, and with the quiver slung over her right shoulder. Between the fingers of her right hand she holds the lead of the hunting dog, which pushes into the picture from the left, under her right arm.

The style of the painting is that of the middle of the XVIth century, which fact alone puts both Vrooms out of the question: Hendrik Cornelissen Vroom lived from 1566 until 1640 and his son, Cornelis Vroom from 1600 until 1661. Besides, both were almost exclusively seascape painters.

There is a faint resemblance in the features of the Diana to Queen Elizabeth. But the face is shorter and lacks all that sensitivity, intelligence and dignity, which are so pre-eminent, for example, in the portrait of the Queen from the collection of Lord Darnley and now in the National Portrait Gallery.

It is perhaps significant that although the Hatfield Catalogue of 1891 quotes the inventory of 1611 as mention-

ing three portraits of Queen Elizabeth, in fact the inventory mentions only one. From 1638 two portraits of the Queen are mentioned which are still in the collection. Moreover, comparison with other works by Floris provides convincing evidence of the attribution.

Hendrik Houmes, the art collector and advocate of Medenblik, in a handwritten note dated 1671 to the "Life of Frans Floris" in his first edition of Karel van Mander's "Lives of the Flemish Painters", says: "*Bij mijn is een Diana van zijn constighe handt met een jagthont, seer aerdigh gehandelt*" ("I possess a Diana by his skilful hand with a hunting dog, very prettily rendered" (E. W. Moes, *Oud Holland* 1889 pg. 242 a, No. 90). This may well be the picture which found its way to Hatfield.

Frans Floris was the most important painter in Antwerp in the middle of the XVIth century. A powerful personality and a versatile artist with manifold interests, he ran a studio there of a size and influence comparable only with that of Rubens a century later. The years 1550 to 1565 saw the height of his activity.

In 1558 Floris painted the portraits of the *Falconer* (in Brunswick) and of his wife (in Caen). The composition of the latter, with the woman seated squarely frontal and the dog pushing in from the side, is very akin to that of the Hatfield *Diana*.

In the years between 1558 and 1565 Floris produced several series depicting the Seven Liberal Arts, the Muses, the Virtues, the Nymphs, Allegorical Figures, which were reproduced as prints mostly by de Cock in Antwerp. Here again we often find a single figure in front of a background of architecture, or more frequently of landscape or trees, full length, with its attributes (Figs. II and III). We see a similar type of face to that of the Hatfield Diana (allowing for alteration through the process of reproduction), the curly hair, the bulging, flowing veil behind the head, the fore-shortened arm, the hand with three fingers outstretched or curving in the same way round the object they are holding. There is the same dog, the lion head at the breast, the finely folded edge of the dress round the neck decorated with gold braiding.

The Hatfield *Diana* seems almost to burst the frame of her picture. She is seated with her head so near the top corner and her legs so abruptly cut just under and above the knees, that the suspicion must arise that the painting has been cut at some time. And an examination of the back confirms this: there is no bevelling. The clear-cut edges suggest, that the painting we see now is not its original size. As a replica of the *Diana* exists in the home of the Lytton family at Knebworth House in Hertfordshire, which shows no more of the figure, this reduction in size must have been done a long time ago. The cutting would explain the absence of a signature, with which Floris was usually pretty lavish. The size now is 43 x 34 inches. The colours have darkened a lot. Though the picture is in very good condition, it is difficult to recognise the tree in the top corner. The dark greens, yellow-browns and reds are typical of Floris' paintings around the 1560's.

The single figures of the Virtues and Liberal Arts give an idea for a possible reconstruction of the Hatfield painting,



Fig. I. *Diana*, here attributed to FRANS FLORIS.
Courtesy the Marquess of Salisbury, Hatfield House.

A PAINTING OF DIANA BY FRANS FLORIS



Fig. II. FRANS FLORIS. *Memory and Magnanimity*. Engravings.



Fig. III. FRANS FLORIS. *Sight*. Engraving.

which, in turn, might have been used in a larger mythological composition. For Floris, sometimes overwhelmed with demands, made use of a once conceived figure in different works. The detail from his *Diana and Actaeon* (Fig. IV) shows a number of heads possibly taken from the same model, and close in type to the Hatfield *Diana*.

Finally, the head of a *Diana* formerly at Gurlitt's, Berlin (Fig. V), a typical Floris "study head", seems to be the prototype of the Hatfield version. The head is similarly *en face*,

with pearls and crescent in Diana's curly hair, and the finely folded silk edge of the dress is braided. (See W. Friedländer, in *Antonio Moro* Leyden 1937 p. 79 ff. and D. Zuntz, *Frans Floris* Strassburg 1929 p. 63 ff.).

As a result of these comparisons it can be affirmed that the Hatfield painting was produced in the years between 1558 and 1560 as a full length figure of *Diana Enthroned* with the dog by her side, under trees, in the studio of Frans Floris in Antwerp.



Fig. IV. FRANS FLORIS. Detail from *Diana and Actaeon*. Formerly with Durlacher Bros. London.



Fig. V. FRANS FLORIS. Head of *Diana*. Formerly with Gurlitt, Berlin.

BIRDS IN EUROPEAN CERAMIC ART

(Continued from page 147)

Chelsea produced another version of the pheasant, a pair copied—on a much smaller scale—from the Meissen. The Cecil Higgins Museum contains a splendid example of the hen pheasant with her chicks (Fig. VI), coloured in puce, yellow and green. Another example in the Lord Fisher Collection can be seen in the Fitzwilliam Museum, Cambridge¹³. The Chelsea modeller was copying the naturalistic portrayal by Kändler, which was first made in Meissen porcelain in March 1735 (Fig. VIII). This model, in the Dresden porcelain collection, is not only nearly twenty inches high but is also brilliantly enamelled. Kändler's companion cock pheasant is an even more daringly modelled piece (Fig. X) with the tail soaring upwards until the tip bends forward. This skilful refinement was more than the Chelsea copyist could hope to achieve¹⁴! As so often with Kändler's birds, these pheasants appear to be caught by surprise the second before they swiftly take flight away from human eyes.

If any other factory approached this quality of movement in its portrayal of pheasants, it was Bow (Fig. IX). This pair in Judge Untermyer's collection¹⁵ have the pose of some of the Kändler birds, like the pair of Magpies, though its use for portraying pheasants is unique to Bow—and certainly a highly improbable one in nature! Enamelled in yellow, green, red and lavender, this pair were made about 1760 and bear in underglaze blue on each base an irregular 'I'. Though Miss Hackenbrock does not mention it, there was formerly a pair in the Lady Ludlow collection¹⁶, of which the left-hand bird appears to be identical, though the right-hand one did not have its head and neck curving downwards in that tense and strained manner. The Lady Ludlow pheasants stood on thick tree stumps, covered in flowers, mounted on porcelain bases each with four legs. They were five inches high and were probably made about the same time as those in the Untermyer Collection.

Bow did produce a more static and graceful pair of models of the pheasant during the same years, 1755-60 (Fig. XII). With their brilliant colouring—blue heads, bright yellow body, rich puce neck and brown to terracotta wings and tails—they make a pair, more attractive than the peacock and the peahen¹⁷, which seem to be the work of the same modeller.

In Kändler's first attempt in December, 1731, to model the pheasant in porcelain (Fig. XIV), the pose is also static—even, perhaps, frozen! Although he chose the beautiful Golden Pheasant, there is a lack of that graceful ease which he so successfully conveyed in the similar version of the peacock¹⁸ three years later in 1734.

Needless to say, Kändler adapted the pheasant to the needs of the table and a white tureen¹⁹, 1 ft. 4 ins. high, is still at Meissen (Fig. XIII). Although Kändler modelled this tureen as late as 1773, it is little more than a variant of his earlier model (Fig. X) on coarser lines. But the finest treatment of the pheasant as a tureen is to be found in continental faience. At this year's Council of Europe's exhibition, the Age of Rococo, held in the Residenz, Munich, there was a handsome pheasant tureen (Fig. XI) lent by Karl Fisher-Böhler, which was made about 1760 at the faience factory at Münden (Hanover). The factory, founded by Carl Friedrich von Hanstein in 1737, rarely used enamel-colours (*petit feu*) and this pheasant is painted only in the pale high temperature colours. At the leading French faience factory at Strasbourg Paul Hannong, the Director, was the first *faiencier* in France to use the full *petit feu* or enamel-painting technique, which was then only practised by

a few independent German faience painters. The arrival at Strasbourg in the years around 1750 of gifted artists like Adam Friedrich von Löwenfinck and his wife, Serephie, Joseph-Jacob Ringler and Johann-Wilhelm Lanz, who had all worked at various German factories such as Meissen, Vienna and Höchst, gave a new impetus to the factory. Not only did Paul Hannong acquire for his factory the skilled knowledge of successful *petit feu* painting from these wandering Germans but he learnt to copy the new German rococo forms. The treatment of the utilitarian pot as a living creature (Fig. XV) was new in French faience and must have been due to this German influence as expressed in the Contemporary faience of Höchst, Münden and other German factories. The French factory surpassed its German rivals with this lovely pheasant tureen, in the Musées du Cinquantenaire, Brussels. So audaciously conceived, it measures 2 ft. 4 ins. in length, and its triumph is only marred by the need for two supports. The *petit feu* colours are naturalistic; a green head, a violet neck and throat and a body and tail of yellow and violet feathers. The mark in blue, a monogram P.H. with the letter 'i' below, was used in the period 1754 to 1760 by Paul Hannong. With so long a tail, it is little short of a miracle that this bird has survived to illustrate the heights to which the earthenware potter could rise in those stimulating years of the middle of the XVIIIth century.

REFERENCES:

- ¹ Bernard Watney: Longton Hall Porcelain (1951) p. 26-28, also Bernard Watney: Porcelain Figures of the "Snowman Technique", *The Connoisseur*, April, 1957, p. 149-153.
- ² The cock pheasant is illustrated in Schreiber Catalogue Vol. 1 No. 7, pl. 8, and in the Trans. of the English Porcelain Circle, 1929, Pl. XI. The hen pheasant was acquired in 1925 (c. 658—1925).
- ³ Herbert Read: Saltglaze Collection of J. Henry Griffith, *The Connoisseur*, December 1924, p. 302, colour plate.
- ⁴ William Duesbury's London Account Book 1751-3; with transcription by Mrs. Donald MacAlister. English Porcelain Circle, 1931.
- ⁵ *op. cit.* p. 42.
- ⁶ *op. cit.* p. 38.
- ⁷ B. Watney: Longton Hall Porcelain (1957) pl. 3A; B. Watney: *The Connoisseur*, April, 1957, Fig. I, p. 150.
- ⁸ *op. cit.* p. 38.
- ⁹ Yvonne Hackenbroch: The Irwin Untermyer Collection: Chelsea and other English Porcelain (1957) Fig. 280.
- ¹⁰ The Natural History of Uncommon Birds by George Edwards Vol. II (1747) Pl. 66.
- ¹¹ Preface to Gleaning of Natural History by George Edwards, Vol. II (1760).
- ¹² Old English Porcelain in the Lady Ludlow Collection by Arthur Hayden (1932) colour plate 120.
- ¹³ English Ceramic Circle: Exhibition Catalogue (1949) No. 257, Pl. 57.
- ¹⁴ See example in the Hutton Collection, illustrated in The Cheyne Book of Chelsea China and Pottery (1924) No. 289, Pl. 14 and in William King, Chelsea Porcelain (1922) Pl. 14. See also example formerly in the Lady Ludlow Collection, illustrated by Arthur Hayden (1932) No. 151, Pl. 63.
- ¹⁵ The Irwin Untermyer Collection: *op. cit.* Fig. 262.
- ¹⁶ The Lady Ludlow Collection, *op. cit.* No. 107, Pl. 47.
- ¹⁷ Birds in European Ceramic Art, Part III, APOLLO, June, Fig. I.
- ¹⁸ *op. cit.* Fig. II.
- ¹⁹ Carl Albiker: Die Meissner Porzellanfabrik (Berlin, 1935) Fig. 237.

Contemporary Pottery

IN the field of pottery, as distinct from porcelain, English craftsmen have in recent years established themselves as the finest in Europe, but their work has not received the attention it deserves. Some idea of its quality may be seen from the exhibition of pots by Helen Pincombe and Catherine Pleydell-Bouverie now at the Primavera Gallery, 149 Sloane Street.

We hope in the near future to publish an article with illustrations of the work of such potters as Bernard Leach, Hans Koper, Lucy Rie, Michael Cardew, and others.

NOTES FROM PARIS AND LONDON

By JEAN YVES MOCK

BYZANTINE MANUSCRIPTS AT THE BIBLIOTHEQUE NATIONALE

AFTER their two great exhibitions devoted to Romanesque and Gothic manuscripts, the Bibliothèque Nationale is now exhibiting until Christmas a brilliant panorama of Byzantine illuminated manuscripts. But this is not all; they are also showing some of the most beautiful Carolingian and Romanesque manuscripts as well, in an attempt to demonstrate the extent of the influence of Byzantine art on that of Western Europe.

The manuscripts can be divided into three groups: those not illustrated but historically interesting manuscripts such as the IXth century Plato; and those preceding, and those following the great crisis of iconoclasm. It is difficult for a non-specialist to determine whether the organisers of this exhibition have proved their case for the influence of Byzantium on Romanesque art, and perhaps for the amateur, the importance of the exhibition lies simply in the fact that it allows him to see together some of the finest illuminated manuscripts in existence. It is difficult to single out the most remarkable, for there are many beautiful examples. However, the VIth century Codex Sinopensis, the Gospels from Constantinople of 1055, the Homilies of St. John Chrysostom (circa 1078), and the early XIIth century gospels from Constantinople would go at the top of my list.

Finally, of course, this exhibition is of great interest as a complement to the Byzantine art now to be seen at the Victoria and Albert Museum. The Bibliothèque Nationale exhibition is naturally on a much smaller scale (apart from the manuscripts there are only a few ivories and small objects); nevertheless, seen in conjunction with the V. & A. show, it will permit a fuller understanding of the greatness of Byzantine art.

ANDRE CHASTEL AT THE GALERIE VILLAND-GALANIS

André Chastel belongs to that group of French painters who, paradoxically, have never been a real group, but whose names have formed since the 30's a current of French painting which today, with the maturity of these painters, and in spite of their isolation, has taken on a coherence as discreet as their characteristic qualities: delicacy, vibrant rendering of light, and the tradition of a certain skilful and shimmering French painting, recently renewed and enriched by half-tones, half-inventions, refinement, and order. To this current belong Chapelain-Midi, Brianchon, Legeult, Terechkovitch, Cavaillès, Oudot and Chastel. All these share a love of their craft, an almost classi-

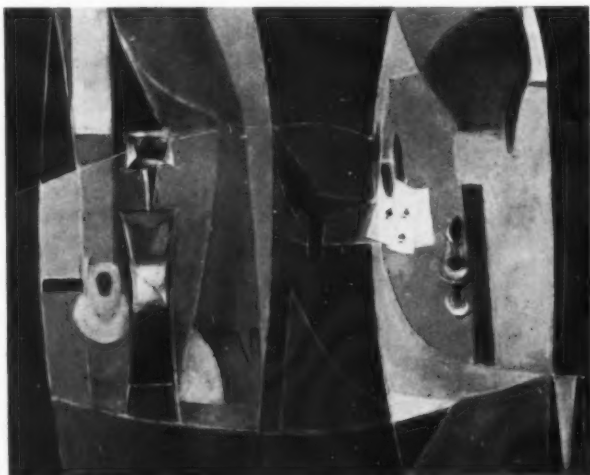


Fig. I. ANDRE CHASTEL. *Le Tour de Cartes*. 1958.
Galerie Villand-Galanis.



Fig. II. LERSY. *A Panther*. Pastel.
Galerie Fricker.

cal approach, and one which avoids those formal researches which tortured and vivified Braque, Picasso, or Laurens. But the climate of their youth—generally speaking in the 30's—seems to have disposed them to prefer a realistic, though seductive, kind of painting consecrated to a luminous, peaceful, and apparently happy vision of a world where the trees, the young women, and the children have all the freshness of a spring blossoming. The recent canvases of Chastel at the Galerie Villand-Galanis take up once more the themes of his paintings of the last four years. They possess all Chastel's spontaneity, suppleness, and his very engaging power to transmute into very spare pictorial values that which in some of the other painters of his group remains but a kind of unfleshed statement. If one traces the path of Chastel's creative processes in the canvases of *Les Enfants au Café* as well as in those of *Le 14 Juillet à Toulon* or in the little still-lives, it is always a question of a marvellously nuanced perception of a climate, of an instant of light, always trying to attain, with a well-controlled technical mastery, an ever-renewed vision of a conscious and intimate *rêverie* on the pleasure of painting.

LERSY AT THE GALERIE FRICKER

Roger Lersy was born in Paris in 1920. Before taking entirely to painting in 1946, he was for a time an architect-decorator, following his education at the Ecole des Arts Appliqués. If one thinks of the canvases of his last exhibition (discussed in these columns in the June number) and of this collection of pastels on the "Bestiary" theme, it would seem that the immediate qualities of Lersy are not only those of composition, but also of a very evident sense of decoration, of the pictorial work understood and felt in such a way that, placed in an appropriate setting, it would accord with it with a maximum of efficiency and success. It is not, therefore, surprising that Lersy was commissioned to do six tapestries for the French liner "Liberté" in 1946. The internal vivacity and the dynamism of his pictorial writing is immediately pleasing. The stylisation takes from a certain form of lyrical abstraction that which is least difficult to decipher and plays with a sense of colour which is full of verve but which does not always escape the charge of facility. The pastels of this *Bestiary* offer us a selection of familiar animals—the cat, the swan, the giraffe, the stag, the ostrich, and the elephant—which are isolated and captured with humour, almost always acutely, and with a good deal of imagination.



Fig. III. MARCEL LALOE. *Soleil sur les Maisons*.
Galerie Berri-Lardy

LALOE AT THE GALERIE BERRI-LARDY

Marcel Laloe is a painter of charming sensitivity. The still-lives, landscapes, and marines exhibited at the Galerie Berri-Lardy are simply, honestly, solidly, and finely painted. They give off a luminous impression of a certain limpidity which confers on them a charm owing nothing to artifice or to a too hasty *a-priori* stylisation. The evident pleasure in painting seems to originate in a feeling of good will that would have pleased Jean-Jacques Rousseau. From this point of view, one might call him in a way a XXth century Greuze.

One overlooks the Bonnard-esque reminiscences because it is a question here of a fine light that Bonnard was not the only one to love, even if he was the only one who could transcribe it to such a point as to make it his own. From this ensemble of canvases, of which *Le Soleil sur les Maisons*, is a good example, one retains a sense of their calmness and fluidity, of their un-systematic and spontaneous construction, of their luminous savour and delicate refinement.

CUIXART AT THE GALERIE RENE DROUIN

Cuixart is the cousin of the Spanish painter, Tapiès, whose paintings were seen last year at Tooth's, and who had a degree of success this year at the Biennale where he was one of the painters of the Spanish pavilion. Cuixart was born in Barcelona in 1925. After studying medicine and biology he began to paint in 1948 and has continued ever since. Cuixart and Tapiès are perhaps the most distinguished figures in Iberian art today. This would be relatively unimportant, if it weren't for the fact that these painters also express with much originality that which the contemporary sensibility is seeking in the aesthetic domain. The period of *collages*, which inaugurated and explored in every way, even to the point of satiety, the use and the metamorphosis of *objets trouvés*, has logically led contemporary painting to a sort of pseudo-geological imagery, where transfer and borrowing explore the notion of *trompe l'oeil*. In this way, Cuixart's thick compositions with their sombre colours and dramatic spirit are situated on somewhat the same plane as the sand-based compositions of Tapiès. These works play with geological morphology as much as with the human amplifications that can be connected with them: for example, in a work of Tapiès one goes from sand to the idea of a dune, from the idea of a line on the sand to the vision of footprints. Therein lies, it seems to me, the weakness of Tapiès: he shows what he suggests. Happily, Cuixart does not go so far. His borrowings, his suggestions of *matière* and form remain implicit. Thus one is led to hope that he will more easily find a way out of the impasse in which Tapiès and several others are fairly bogged.

VIC STILLER

We learn with pleasure that the British painter Vic Stiller, who is established in Paris, has been awarded the Grand Prix at a competition during the annual exhibition at Vierzon. It

is the first time such a prize has been given in France to a British painter, which is all to the honour of the artist. Vic Stiller's paintings have been on show at the O'Hana Gallery, in London.

THE MOLTZAU COLLECTION AT THE TATE GALLERY

After having been shown at the Edinburgh Festival, the Moltzau collection is now being exhibited at the Tate Gallery. The exhibition goes under the rather misleading title *From Cézanne to Picasso*; it means that this is an exhibition of works painted during the lifetimes of these two artists. Accordingly the oldest work in the show is not by Cézanne, but by Renoir, the very beautiful portrait of Mme. Choquet, painted in 1875—just one year before the word *impressionisme* was coined by a sarcastic art critic. The most recent canvases are works painted in 1958 by Music and Corneille. The roster of painters contains the summits, the certainties, and the hopes of contemporary art. But if Moltzau has been more adventurous than, say, Niarchos, who sticks to the great names of the end of the XIXth century and the beginning of the XXth, his pictures of this period are not of so fine a quality as those in the Niarchos collection. And if the Moltzau collection has tried to venture into contemporary art, it has done it in a rather unadventurous way, and perhaps with a certain lack of conviction. Furthermore, the works by de Stael, Ubac, Soulagès, Poliakov, Bissière, Ernst, Miro, Bazaine, and even those by Picasso and Bonnard are very rarely works of the first quality. For example, if one compares the admirable Picassos lent by Edward James (they are at present exhibited in an adjacent room), the Moltzau collection would seem to be (in spite of the very fine *fauve* Vlaminck, the portrait of the artist's mother by Gauguin, the *Lorette* of Matisse, and the very beautiful *Girls on a Bridge* by Munch) that of an enlightened but somewhat listless art lover.

HUMPHREY SPENDER AT THE LEICESTER GALLERIES

Humphrey Spender belongs to the race of painters whose sensibility is sober and apparently serene, and whose works do not suit with elaborate intellectual stylization. The recent paintings exhibited at the Leicester Galleries are landscapes of the English countryside. The ensemble marks an extremely interesting phase in the development of Spender and captures the delicate, somewhat lustreless, and dormant aspects of rural life. The style is inspired by a kind of rather suave, slightly academic geometrization (contemporary abstract figuration) but does not always accord with his instinctive sensibility. One would like to have seen, along with these canvases, his working drawings and watercolours. For Spender's sober and always accurate compositions seem to lose in the medium of oil some



Fig. IV. HUMPHREY SPENDER. *Winter Reeds*.
Leicester Galleries.

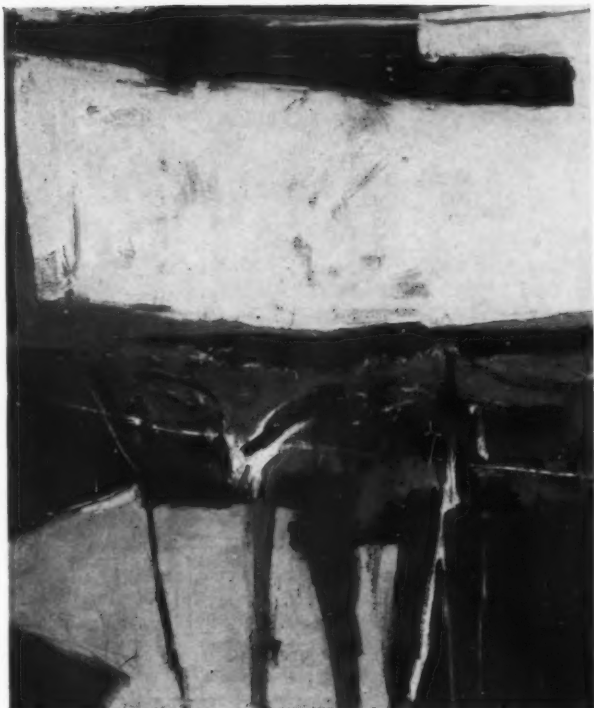


Fig. V. TREVOR BELL. *Maritime*.
Waddington Galleries.

of the poetic intuition which one feels to be latent: as if the spontaneous notation of a climate and of a light lost itself in a means of expression which weighed it down without transcending it.

TREVOR BELL AT THE WADDINGTON GALLERY

Trevor Bell was born in Leeds in 1930 and this exhibition at the Waddington Galleries is his first one-man show. He is exhibiting about thirty canvases, most of them very large, and they show clearly that he can claim an important place among the English painters of the under-thirty generation. First, because these canvases are in themselves coherent, personal, and mature; secondly, because they show an awareness of what painting means, and, despite certain reminiscences of Terry Frost, an assimilation of various tendencies and solutions in function of his own personality. For example, one finds in Trevor Bell's pictures a spontaneous quality of force which assures solidity and an extremely stable equilibrium to his compositions. A warm lyricism, an ordered treatment of forms, a shimmering luminosity carry the forms and colours to an extreme exaltation. Their composition is not only a reasoned and happy equilibrium; it also possesses an almost monumental ruggedness which affirms their sense of exhilaration.

FRANK AVRAY WILSON AT THE REDFERN GALLERY

Some of Frank Avray Wilson's canvases recently exhibited at the Redfern Gallery were part of his exhibition at the Galerie Craven in Paris, which was reviewed in the April number of *APOLLO*. The richness of the *matière*, the warm harmonies, the broadly rhythmical sense of transposition are characteristic of Frank Avray Wilson's works with also an obvious effect of stained glass windows. Felicitous harmonies equilibrate the structure of the painting, the style of which resides in the implacable geometry of the thick black lines of force and in the alternation of dark and bright colours. Avray Wilson is certainly a man who understands that plenitude is more a question of distillation than of stridencies, of measure than of profusion, of concentration than of violence.

MOSHE TAMIR AND FRANK FIDLER AT THE DRIAN GALLERY

The paintings, drawings, gouaches, and lithographs of Moshe Tamir all testify to his very fine personal talent. It is not only a question of his graphic skill or his extremely gifted sense of colour, but of his extraordinary sensibility, capable of making play in a new way with muted and delicate colours. His works continually grow as one contemplates them. The Semitic symbols from which he partly draws his themes are transcribed and are ultimately incorporated in a personal and visual poetry, from which all trace of the picturesque is excluded. These works are profoundly seductive; Moshe Tamir seems to be the most gifted of the young non-European painters that we have seen.

At the age of 48, Frank Fidler is a young painter, and this is his first one-man show, and the paintings exhibited have been chosen from the first important canvases he has painted. If Fidler painted but rarely until 1950 and only really devoted himself to painting in 1955, his first profession has put him surely on the road. For Frank Fidler belongs to a family of flower-growers in North London. From the age of four he was allowed to assist in the sorting of roses into various shades, and this long apprenticeship gives to his paintings today an exact richness of colour and great sobriety in their range of colours. Daphne was transformed into a tree, in order that she might escape the advances of Apollo. In Fidler's paintings, nature escapes from the nurseryman and enriches the painter. His pictures are not figurative, if this term means a more or less direct transcription of nature. They all have in common the presence of the metamorphosis of nature according to the seasons, metamorphosis of forms and colours. They are arresting and full of implications. The flavour of this painter is rather secret and proceeds from the evocations that he translates.

THREE SCANDINAVIAN PAINTERS AT THE NEW VISION CENTRE

The works of Tore Haaland lack neither freshness, clarity, nor decorative qualities, and they are very cheerful. The acid and transparent slabs of colour are imbricated and disposed in a luminous and polite manner. Gunnver Advocaat is more formal. His canvases are constructed according to principles that the cubist painters would not have repudiated. The ten canvases of Borge Sorum are all *hommages* to his favourite composers, and certain of their works have played an important role in the elaboration of the pictures. A typical example is a *homage* to Benjamin Britten and his *Variations on a Theme of Frank Bridge*. Well balanced, exact, the paintings of Borge Sorum—in particular the *homage* to Honneger—attain almost monumental qualities.



Fig. VI. FRANK FIDLER. *Composition No. 1*.
Drian Gallery.

NEWS and VIEWS from NEW YORK

By MARVIN D. SCHWARTZ

NICHOLAS DE STAEL AT PAUL ROSENBERG AND CO.

THE death of Nicholas de Staël in 1955 when he was 41 brought an abrupt end to the career of one of Europe's most important young modern painters. De Staël had been one of the first artists of his generation to achieve international prominence and to influence the still younger members of the School of Paris. Born in Russia, he had lived in Belgium, Italy, and Spain, but France seems to have been his real home and the place most important to him. The style he evolved has elements learned from the Fauves and the Cubists but its strength is due to the individualism so apparent in it.

The exhibition at Rosenberg's consisted of a group of paintings done in 1953 and 1954. The compositions contain flat shapes in fresh colour combinations that are simplifications of real scenes and real objects. In some paintings bright colours are used, in others greys predominate, but in all of the work, whether it is applied thickly or thinly, colour is an important vehicle of expression. An understanding of de Staël's approach can be obtained by comparing two paintings of a scene at Agrigente which were done in 1954. By changing the colours very different effects are achieved in two paintings of the same scene. In *Houses in Sicily*, done in the same year, the use of brilliant "hot" colours that were not actually observed gave a realistic feeling to the scene. On the other hand, there is a variation in his approach in the 1953 *Landscape—Blue, Grey Sky*, where realistic colours are used to set a mood dependent on the colour of a bright but hazy sky, and in *Bridge at Auteuil*, greys convincingly suggestive of a dull scene predominate. In each case what is represented is flattened because the paint is applied without gradations in tone to suggest depth, but the outlines of the forms go far in suggesting what has been simplified. In the painting illustrated, *Fiesole*, executed in 1953, the cathedral in the centre of town is rendered in dark colours quite unlike the tan stone of which it is constructed, but the horizontal emphasis makes it recognizable and the choice of colour seems a commentary on the scene. De Staël's friendship with Braque must have been of some importance in forming his style, but his use of colour has the power and purpose which Van Gogh sought.

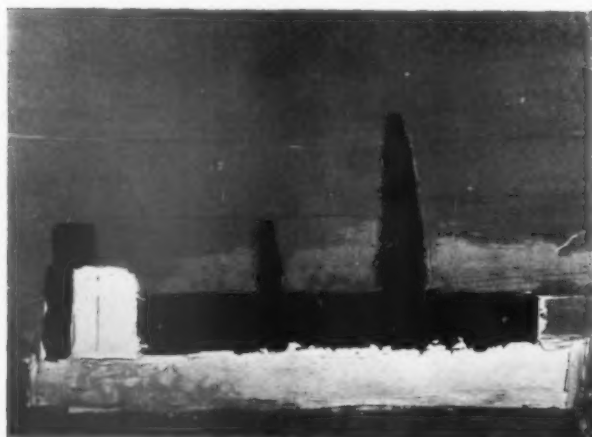


Fig. I. NICHOLAS DE STAEL. *Fiesole*, 1953. 28½ x 39½ ins.
Paul Rosenberg and Co.

THE WORLD HOUSE GALLERIES' EXHIBITION OF THE SCULPTURE OF SAUL BAIZERMAN

The World House Galleries presented a memorial exhibition of the sculpture of Saul Baizerman who was 68 when he died last year. It was organised in co-operation with the American Federation of Arts to honour a man whose individualistic monumental style has not received sufficient recognition. Respected and admired by many artists for his ability to synthesise advanced ideas with a classicist interest in the human figure, nevertheless, he never achieved the popularity one would expect. Besides monumental sculpture, Baizerman did a series of small bronze figures which he grouped together under the title, *The City and the People*. They are people in action, executed between 1920 and 1953 as vehicles for experimenting with rendering figures in movement. The emphasis is on the planes and masses rather than detail. Simple curves or angular elements were used to suggest enough of the figure to be convincing. Often these were done in a way that would elicit a smile from the viewer. An awareness of cubism and other new approaches to rendering space is apparent, but Baizerman's solutions to the problem were personal. The monumental work was executed in hammered copper, a medium that has interested continental sculptors like Hajdu and his younger Parisian followers. It is a medium that involves working directly on the metal without using moulds and it means working in high relief rather than in the round. The resulting textures are extraordinarily varied and a plasticity is achieved that makes it hard to realise the works are not in the round. Baizerman was able to use hammer marks to create a surface that suggested the suppleness of flesh in a delightfully sensual way. In the female, torso *Appassionata*, parts of the back and buttocks are rendered realistically enough to give the figure a feeling of being complete in spite of the fact that it is only a fragment. In other examples there is greater simplification and less articulation on the parts of the body, but this does not reduce the impact, it merely changes the emphasis to a play of the interesting forms that make up the human figure. Classical proportions were never Baizerman's objective, he was more interested in the possibilities of powerfully emotional statements through distortion.

A RE-DISCOVERED CELLINI IN SAN FRANCISCO

The M. H. de Young Memorial Museum of San Francisco proudly announced the acquisition of a marble bust attributed by Walter Heil, the director, to Benvenuto Cellini. The bust, a portrait of Cosimo di Medici, closely resembles the colossal bronze of him by Cellini which is in the National Gallery in Florence and was executed between 1545 and 1548. The new bust is thought to be the work in marble mentioned in Cellini documents and letters. Marble for a bust is mentioned in a memorandum by the artist in 1549, and in the inventory taken at the time of Cellini's death, an unfinished head of the Duke is mentioned. Dr. Heil's conviction that the bust his museum has acquired is by Cellini, is based on his feeling that the stylistic affinity to the work of the master is indisputable proof of the attribution. The history of the bust is not documented. It was discovered in the shop of a New York antique dealer and it is thought to have been acquired by an Englishman in Italy in the XVIIIth century.



Fig. II. SAUL BAIZERMAN. *Appassionata*. Hammered copper.
Height 74 ins.
World House Galleries.

Neglect of the bust was probably due to the general lack of interest in Cellini's achievements as a sculptor during the long period when XVIth century Mannerist art was regarded as "bad". It is only recently that this art has been appreciated and that scholars have worked to see how much of Cellini's boasting in his autobiography was warranted. New finds have confirmed the fact that he was active as a sculptor as well as a goldsmith, but his work expresses a mood quite different from that of the art of the earlier part of the century. Cosimo is wearing armour classical in motif, his hair is rendered in a way that is reminiscent of ancient Roman

sculpture, and on his face is a look of fear and a tenseness quite unlike anything ever done by Raphael or Leonardo, but something that is seen in the work of Michelangelo after the Sack of Rome in 1527. This recent find may assist in the understanding of Cellini's place in Italian art of the Mannerist period.

"THE TASTE OF CONNOISSEURS" AT FRENCH AND CO.

The fiftieth anniversary of the Samuels' family connection with French and Company coincided with a move to new quarters over the Parke-Bernet Galleries and was the occasion for a very important loan exhibition. Entitled "The Taste of Connoisseurs", the exhibition featured some of the fabulous works of art provided for American collectors by the firm. The numerical emphasis was on the arts of the XVIIIth century in France, but there was great variety. Paintings by Picasso and Degas figured in a selection that included XIIIth century enamels, Gothic tapestries, and Renaissance *objets*. Some of the most important examples of the French decorative arts in America were exhibited. The Philadelphia Museum lent one of the masterpieces of French Rococo style, a silver gilt tureen by Francois-Thomas Germain which had been commissioned by the Empress Elizabeth of Russia. Contemporary furniture included a number of signed pieces by such makers as Charles Cressent, Pierre Roussel, and Bernard van Reisenbourg. Sculpture and candelabra by Falconet, paintings by Boucher and Fragonard, and important tapestries of the period helped to make a fairly complete picture of the styles in XVIIIth century France. The Exhibition was a most fitting tribute to one of the important American art dealers.



Fig. III. BENVENUTO CELLINI. Bust of Cosimo I de' Medici.
Marble. Height 30 ins.
Roscoe and Margaret Oakes Collection.
M. H. de Young Memorial Museum, San Francisco.

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THE JAPANESE WOODCUT

By BASIL GRAY

Masterpieces of the Japanese Colour Woodcut. By Willy Boller.
Collection W. Boller. Photographs by R. Spreng. Elek Books, 8 gns, folio.

THE Japanese colour print after the eclipse of esteem which befell it during the 30's and 40's seems to have returned to full favour with collectors and with the exhibition-going public. Yet, in this country at least, collectors are apparently less discriminating than those of the previous generation, to judge from the irregularity of market prices at auction; and it must be doubted whether the Ukiyoe school can ever again excite the same interest among artists and critics as it did when the prints were first coming to the knowledge of the West in the late XIXth and early XXth centuries. Having been adopted into the main stream of our art tradition by the Impressionists this art can no longer hold the same surprises nor convey such new ideas. After Toulouse-Lautrec, Manet and Matisse the cutting of the composition by the picture edge will not again bring the same excitement. After Monet and Whistler the rendering of atmosphere of twilight, of rain, is accepted without notice.

The broadening and liberation of our Western concepts of the picture have robbed the Japanese print of its catalytic quality for us. It may be remarked in passing that the reverse movement of western influence in Japan has now gone so far as to remove the exotic attraction which it possessed for the Japanese from the XVIth century until the late XIXth. Moreover the experiments in colour woodcuts in this country which produced some interesting work here in the 20's and 30's seems to have failed to find a follow-up. There is also, of course, another reason—the

discovery of the main tradition of Japanese painting of which Ukiyoe is only a branch, excelling in vitality and design but limited in theme and lacking in deeper conception. The very profusion of the school, the fecundity of invention blurs the impact, and, after all, these woodcuts are not the direct work of the designers, who required the skill of cutter and printers to express their ideas. For all the marvels attained by this team of partners, in the result there is lacking the touch of the master which we in our day value, the personal direct attack; and it was precisely this which was the first principle of the classic painting of China and Japan, the conveyance of the painter's spirit through the hand and the brush to the paper or silk.

But, as we commenced, there is now an undoubted and widespread interest and appreciation for the Ukiyoe print, and one sign is the increasing literature in Western languages and especially English. In 1953 we received the Phaidon Press volume by Mr. J. Hillier, a well presented summary exceptionally fully illustrated; in 1954, James A. Michener's highly personal and stimulating volume *The Floating World*; in 1955, the sumptuous first volume of the complete record of the Clarence Buckingham Collection, now the glory of the Art Institute of Chicago; there now comes another exceptionally finely produced volume, printed in Switzerland but published in this country by Elek Books. It is the work of Willy Boller and is based upon the edition in German published in 1949, but with some revision of the text and with nine additional colour plates and eight in monochrome. Since the volume has for its sub-title "Collection W. Boller" it is fair to assume that these represent some of the more important acquisitions made by the author in the past decade. They include an apparently fine impression of the famous Harunobu "*Sagi musume*" (crow and heron) the lovers in black and white dress sharing an umbrella in the snow (45 plate A): a rare and beautiful Eiri portrait of the literary figures Santo Kyôden so closely connected with the Ukiyoe movement: an early period Utamaro on yellow ground; and a mica-ground Chôki head and shoulder. Two additional Hokusai prints have been superbly reproduced in colour—but one cannot help regretting that the *Ono fall* is so often chosen for reproduction in preference to any other of the eight prints, all of them distinguished, in this series. The other is the almost equally well known ghost from "*Hundred Ghost Stories*" of Kabata Koheiji as a skeleton grasping the mosquito curtain of his murderer's bed. (By the way, why is it said to be unsigned?) This is in such strikingly fresh condition as to make me slightly uneasy, but that may be due to the brilliance of the reproduction. The colour plates are apparently printed by offset lithography, and the register is miraculously good. The paper used for the English edition is even finer than in the German and the only criticism is that in some plates (including this one) the tone screen used for the background is too conspicuous. This is emphatically so in the Hiroshige *tanzaku* of a duck swimming under snow (p. 178).

It is not to be expected that a personal collection should be completely representative, or perfectly balanced; but this volume bears ample witness to the fine taste of the compiler, and it is good to have such excellent reproductions of fine prints by Okumura Masanobu (p. 17); and Toshinohu (18);



Two lovers sharing an umbrella in the snow—known as—Crow and Heron. By HARUNOBU about 1766. (45 Plate A).

Kiyohiro (p. 23-24, a pair of beni-zurie ôban prints of about 1754); Toyonobu (27); Shunsho (66, Uzaeman IX as a villain); Kiyonaga (96 and 98; both early prints) and Koryusai (49, Plate B).

It is a pity that this amusing subject with its Kanô style background of a fusuma painted with sago trees, is not reproduced in the original colours which are stated to be grey, yellow and copper-red. Some of the other prints are less acceptable especially the Harunobu on pl. 35 and 41 and Utamoro p. 105, 112. The publishers call attention to the addition also of two reproductions, one in colour, of prints by a more modern artist, Ohara Koson (1877-1945). He is introduced in the text as carrying on the tradition of his predecessors, but in this context all that means is that he worked in the Japanese style and not the Western which is now employed by so many of the major artists. What is not pointed out is that there is a very significant difference which separates the modern wood-cut artists from the Ukiyoe predecessors: they now cut and sometimes print in wood-cuts themselves.

The text is subordinate to the plates in this volume, but they are adequately and usually correctly described; and the sizes are given of each original, a welcome improvement on the earlier edition. But one or two points must be criticised. It is a great pity that Mr. Boller should once more put forward the outmoded idea that the printer Iwasa Matabei (1578-1650) was the originator of the Ukiyoe school. This hoary legend is here expanded by the invention of a second Matabei; and by the acceptance of Otsuno Matabei (a painter-character in a play by the famous puppet playwright Chikamatsu) for a real person who is credited with the pro-



Cat in the goldfish bowl. By KORUSAI. About 1770. (49 Plate B).

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duction of Otsu-e, one of which is reproduced. These folk paintings are the special product of the village of Otsu on the Tôkaido road, and it is clear that the limited range of genre subjects were not produced before the XVIIIth century was under way and could not therefore possibly have influenced the early Ukiyoe print masters. In the XVIIth century Otsu produced only a few Buddhist subjects.

Ukiyoe painting started in Kyôto somewhere about 1560 with the introduction first by the Kanô school painters, and afterwards of some of the Tosa line, of genre subjects especially popular festivals and dancers. This reflects the widening interests of the new age then dawning and the beginning of the breaking down of too rigid class barriers. The Ukiyoe print started at the new Tokugawa capital of Edo some hundred years later—Matabei claimed affiliation with the Tosa line and no authenticated genre painting by him is known. He had a son called Katsushige (d. 1673) who did paint some dancers, but he is best known for his decoration of the castle of Fukui with cranes—a thoroughly traditional subject.

Mr. Boller uses the term *tan-sei* which he correctly translates as red-lead and green to describe the early two colour prints which are usually known as *beni-zuri-e*. But the red employed in these is always *beni* (pink) and never *tan*. The Toyaharu (pl. 28) cannot be earlier than 1760. Kiyoshige worked at least till 1760 and cannot have been the youngest brother of Kiyonobu.

Some of the judgments appear strange to the writer, for instance that Keisai Eisen was a "titanic figure". In fact he regrets the Eisen print should be reproduced on the dust wrapper when there are so many good things in the author's collection. Although provenance of the parts is nowhere stated in the text, one notices that at least four bear the Hayashi seal, and several more can almost certainly be one or other of the Haviland sale. May this fine production inspire other collectors to enter the field where there are still discoveries to be made.

ITALIAN JEWELLED ARTS. By FILIPPO ROSSI. 232 pp.; 85 plates in colour and gold, 8 in gold and silver, and 42 half-tones. London, Thames & Hudson. £8 8s. 0d.

THIS is a magnificent book, with superb colour plates printed in Italy. Nothing lends itself better to such reproduction than the clear colours and hard outlines of precious stones, gold and enamels; and here there are also eight plates in a new technique of printing on silver, with gold enhancements, which is perfect for the sculptural silver work, parcel gilt, of Northern Italy. The use of gold on the colour plates is very effective, but a little wanting in delicacy; it fails to give the true value of work in filigree or in relief.

The limits of the book are given as between the XIth and the XVIIIth centuries. In fact there is very little that does not fall between the XIIth and the XVIIth. The author has, very naturally, found it rather difficult to find a *terminus a quo*; in Italy, even more than in other countries, goldsmiths' work runs in a continuous tradition from antiquity, with little or nothing to divide the Dark Ages from the Mediaeval period. For that reason, the beginning of the book is a little fumbling, and certain trends are not indicated; Dr. Rossi, for example, does not note the influence of contemporary brooches on the Chiavenna pax. Once under way, however, his account of Italian goldwork in the Middle Ages is clear and sensible. He does not refer back to the archives behind the secondary accounts; but one is conscious that these accounts have been well studied and wisely used. All that is lack-

ing is a more general consideration of patronage. It is an enchantment to find really fine colour plates of objects that one has seen hitherto either in dark sacristies or—more often—in old-fashioned photographs.

With the XVth century there are secular pieces to be included from the Museo degli Argenti at Florence, of the kind familiar in the Burgundian inventories of the period. (One, indeed, reproduced on Plate xxix, looks more Burgundian than Italian.) The engraved crystals of the early XVIth century are far more characteristic, and are well illustrated and well discussed.

With Cellini we reach the Renaissance. Again, the claims made for him are sensible and moderate. The one authentic piece, the Vienna Saltcellar, is reproduced on two plates. With the last half of the XVIth century we reach the Florentine lapidaries and their vessels of hard and semi-precious stones, which provide the material for the largest number of the plates.

The material has travelled far. Italy is excellently covered, Vienna is well represented; there are a few good pieces from the Louvre, but, strangely, none from the splendid collections in the Armeria of Madrid. There is, however, no other book where the beauties of such work can be so well seen. Two sets of workmen must have collaborated in their manufacture, the lapidaries who shaped the stone and the goldsmiths who mounted the vessels. While the lapidaries were centred at Florence, it seems likely that sometimes their productions were mounted

elsewhere; Dr. Rossi does nothing to explain why he considered the engraved crystal cup with its cover enamelled with the initials and devices of Henri II of France and Diane de Poitiers as being of Italian workmanship; all the gold work looks as French as its emblems.

The jewels are less happily chosen and described, though admirably reproduced. Nothing is said, for example, of the initials and badge of Francis I on the back of the famous Leda hat medallion at Vienna, which establishes its first ownership and suggests its provenance. The English reader, too, will be startled to find the Elizabethan Armada jewel from the Poldi Pezzoli Museum at Milan, with its unmistakable emblem and inscription, listed without explanation as "small gold frame with an emblem" and tacitly claimed as an Italian product.

JOAN EVANS.

THE NETSUKU OF JAPAN. By EGERTON RYERSON. G. Bell & Sons Ltd. 35s.

THE popularity with western collectors of the Japanese Netsuke has increased greatly in the last decade or so; and this is not surprising, for these little carvings, originally fulfilling a practical purpose, have attracted an interest for themselves alone. From being a small object attached to the girdle of the Japanese native dress, from which was suspended such appurtenances as medicine cases (*inrô*), tobacco pouches, tinder boxes, purses, drinking gourds, scent bottles, writing materials, seals, keys, etc., the Netsuke has taken rank as a work of art on its own. The Japanese with their highly developed in-

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Mr. Egerton Ryerson, who is a member of Council of the Japan Society of London, has contributed no less than 249 excellent photographs to his well-documented study of a subject that has fascinated and amused the occidental mind more perhaps than any other appertaining to the art of Japan. And little wonder; for the study of a collection of these intriguing little *objets d'art*, chosen for interest of subject, will be found to cover practically the whole of the legends, history, folklore and customs of Japan, and thus constitute the story of the Japanese people told in miniature carvings. This, too, is precisely what Mr. Ryerson has done in his book; it is a work in which the history and development of the Netsuke are traced until the Restoration in 1668, when its use declined, and the temptation of foreign markets called for the small-sized statuettes and even groups of figures.

Mr. Ryerson gives the names of a number of famous carvers, and is helpful in the matter of deciphering signatures, which often present puzzling abbreviations. The cursive *sosho* script or "grass writing" may reduce an elaborate character in the *kaisho* script to one or two wriggly lines, so that even an educated Japanese may find it difficult to decipher.

The Japanese artist has always been a great lover of nature, especially of the lower forms of animal and vegetable life.

Portrayal of the nude is conspicuous by its rarity in Netsuke, as in other forms of Japanese art; though in some instances the humorous and erotic is evident. Though beauty and force of line constitute the Japanese artist's special excellence, he seems to have been strangely uninterested in the exquisite curves of the female form. VICTOR RIENAECKER.

SAGGI E MEMORIE DI STORIA DELL'ARTE. 378 pp. Edited by G. FIOCCO. 246 illustrations. 1957.

IL MUSEO CORRER DI VENEZIA. Dipinti dal XIV al XVI Secolo. By GIOVANNI MARIACHER. 248 illustrations. 1957.

VENETIAN DRAWINGS FROM THE COLLECTION JANOS SCHOLZ. By MICHELANGELO MURARI. 100 plates. 1957.

DISEGNI VENETI DI OXFORD. By K. T. PARKER. 120 plates. 1958.

DISEGNI VENETI IN POLONIA. By MARIE MRAINSKA. 97 plates. 1958. Published by Neri Pozza, Venice for the Istituto di Storia dell'Arte of the Fondazione Giorgio Cini.

THESE five books give a fair idea of the scope and quality of those published by the Foundation since 1955. The *Saggi e Memorie*, the first of a projected series, contains the fruits of research on problems of art history which have not hitherto received much critical attention. Hermann Voss, for example, discusses a number of little known or unpublished paintings of the *Flight into Egypt* within the framework of a survey of the iconographical treatment of the subject in the

XVIIth and XVIIIth centuries: Luigi Menegazzi contributes the first and much needed monograph on that interesting Italo-Fleming, Lodowyk Toeput (Pozzo-serrato); and there are essays by Nino Barbantini on Tintoretto in the Scuola di San Rocco, by Rodolfo Gallo on Sansovino, and by several others. The book is well produced and copiously illustrated.

The other publications of the Foundation are divided between museum catalogues, like that of the Museo Correr, and catalogues of exhibitions held under its auspices, like those of the Oxford drawings, the drawings in the Scholz collection, and the Venetian drawings in Poland. The first is especially valuable as a supplement to the Ashmolean catalogue, since it contains many drawings not therein illustrated, as well as a goodly number from Christ Church. The selection from Mr. Scholz's collection is of great interest for the number of authenticated drawings by little known artists, particularly of the XVIIIth century, like Grassi, Nogari, and Brusaferro. The drawings from Poland, mainly from the National Museum in Warsaw, are perhaps less distinguished, but there are interesting works by, or attributed to Bassano, Bernini, the Guardis and the Tiepolos. The texts in every case, though short, are, as one would expect from their authors, informative and admirably provided with references. The same applies to the Correr catalogue, although here the illustrations are inevitably rather small. Both series, in fact, are scholarly, attractive, and cheap additions to the ranks of the really useful art books. W. R. JEUDWINE.

GEORGE SAVAGE

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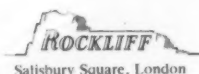
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JOHN MURRAY

FINE WORKS ON THE MARKET



Fig. I. HENDRICK AVERCAMP. The 'Winterkoning' with his Family on the Ice. Panel, 9 $\frac{1}{4}$ x 10 $\frac{3}{4}$ ins. Signed.

FREDERICK V, Prince of Pfalz and his wife Princess Elizabeth, the daughter of James I of England, escaped in 1620 from Bohemia to the Netherlands. In 1626 they visited Kampen, and this record was evidently made by Avercamp of the visit. In their retinue was the Lady in Waiting Amalia van Solms, whom their son, Prince Frederick Hendrick later married. Their eldest son, Hendrick, was drowned in an accident between Amsterdam and Haarlem three years later.

This group shows the so-called "Winterkoning" in red cloak standing with his back to the spectator and his head half-turned to show the profile. His wife, masked and dressed in gold and green carrying a muff faces us on the left; Amalia van Solms stands in profile behind, and the two princes are further to the right beneath a winter tree.

The artist's drawing for the painting (Fig. II) is in the Teyler Museum, Haarlem (Catalogue No. 1904). Only the right half of the drawing has been used, but this is followed with various changes of detail and the addition of trees.



Fig. II. Preparatory study for Fig. I. Pen and watercolour. Teyler Museum, Haarlem.

In the possession of the Leonard Koetser Gallery.



JAN BREUGHEL THE ELDER (1568-1625). *The Road to Emmaus*. On copper. 15 x 23½ ins.

THE picture shows Christ on the road to Emmaus with Cleophas and another of the disciples in a landscape setting, with the moated castle of Tervueren near Brussels in the middle distance. In 'Les Agréments du Brabant' by de Catillon, published in 1770, the castle of Tervueren is depicted (Vol. II, p. 127) with the right wing demolished. The remainder of the castle was pulled down in 1781.

The back of the picture has been used as the copper plate for an engraving by the celebrated engraver Pieter van Lisebetten of Antwerp. It was a not unusual practice for painters on copper to use the discarded plates of engravers for their pictures, but it is quite exceptional to find the back of an existing painting used in this way. It seems probable that the picture found a home in a monastery where it was used by van Lisebetten for his engraving dedicated 'To Our Lady's Chapel on a Hill-top'. Fig. II shows the back of the picture in reverse, so that the engraving is the right way round. Below the poem is an elaborate Proteus or Rebus, with at the end, the line 'Advertat lector, quod hic Proteus contineat plusquam quinddecim millones versuum', the artist's signature, and the date 1667.

In the possession of Paul Larsen.

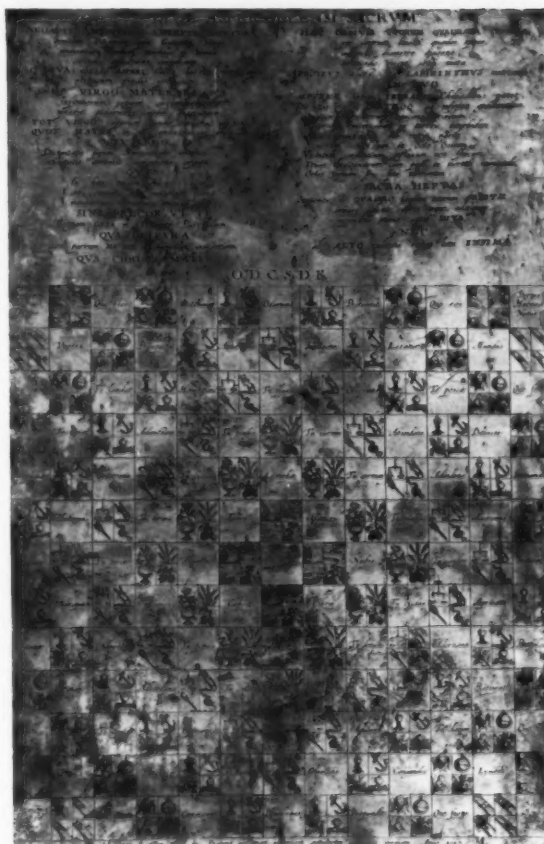


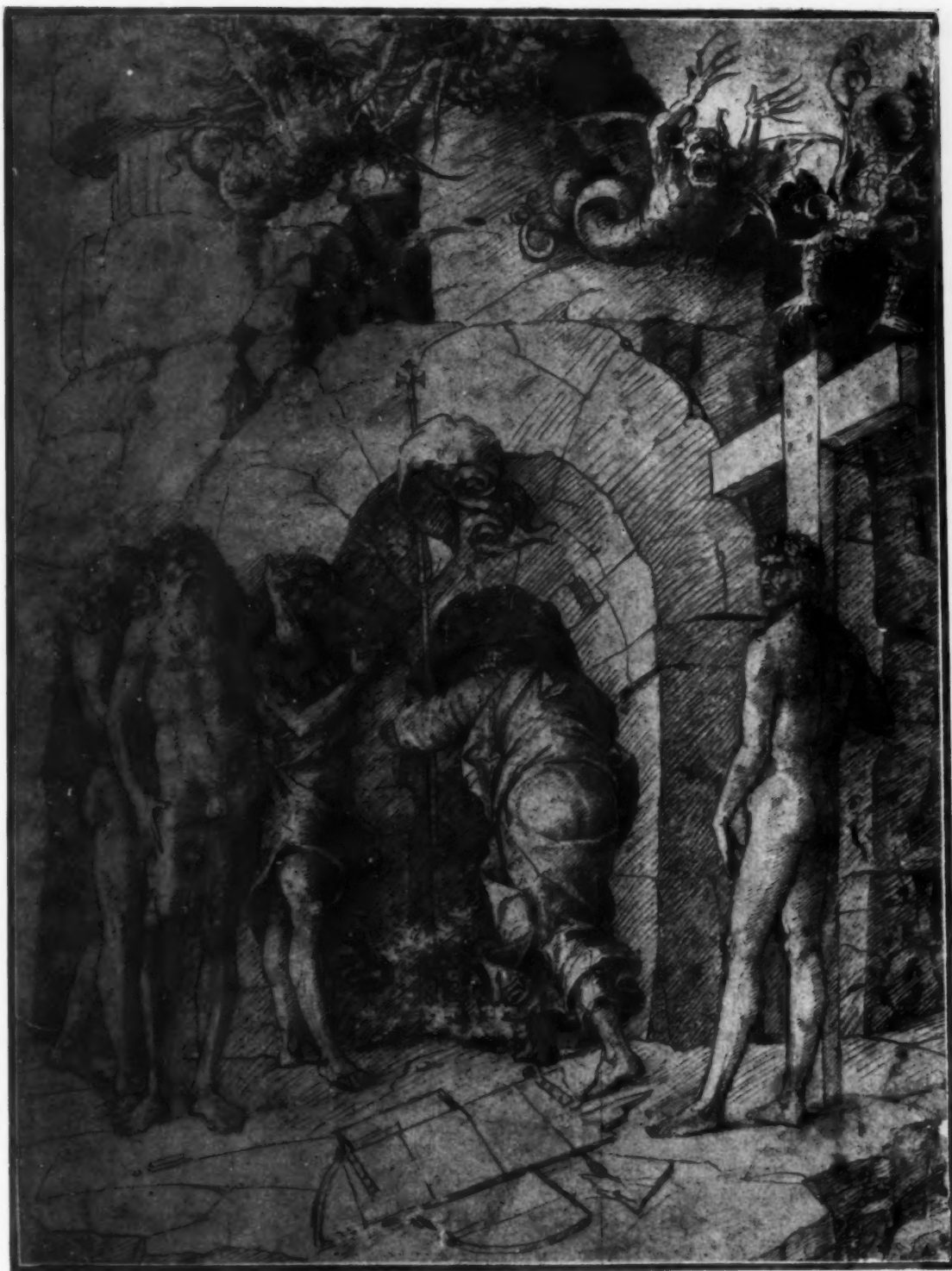
Fig. II. The back of the painting.



The Annunciation. Miniature from a Flemish *Book of Hours*. XVth Century.

THE manuscript from which this page is taken was discovered only recently, packed away among the silver belonging to the 2nd Baron Llangattock, and its existence had not previously been suspected. Dating from the second half of the XVth century, it contains 20 full-page miniatures, most of which are by the same hand as the Annunciation. These are of the highest quality, as is also the surrounding decoration.

Christie's Sale, December 8th.



GIOVANNI BELLINI. Christ's Descent into Limbo. Pen and brown ink. $10\frac{3}{8} \times 7\frac{7}{8}$ ins.

THIS is one of a group of Mantegnesque drawings which scholarly opinion agrees in attributing to the young Bellini. It is perhaps the most important of the Italian drawings in the Skippe Collection, which contains another study, also by Bellini, belonging to the same group.

Christie's Sale, November 20th and 21st.

APOLLO



CASPAR NETSCHER. Portrait of a Girl. Copper, 11 $\frac{1}{4}$ x 9 $\frac{1}{8}$ ins. Signed

PAINTED in the 1660's (the picture is dated but the last figure is illegible) this is an example of Netscher at his most subtle. The colour scheme is restricted to grey and silver, with touches of pink in the ribbons of the dress, and the execution is of the greatest refinement, without any of the showy illusionism that Dutch painters of the later XVIIth century sometimes carried to excess.

In the possession of the Alfred Brod Gallery.

FORTHCOMING SALES

CHRISTIE'S

FURNITURE. An outstanding sale of French furniture and works of art, sold by order of the trustees of the late Baron Llangattock, formerly at The Hendre, Monmouth as well as from the collection of Captain Bertram Currie and others, has been arranged for the **27th**. Amongst a wide selection of French XVIIIth century marquetry furniture, the following items are of outstanding quality and importance—a superb Louis XV small marquetry writing table by Jean Francois Oeben, finely shaped with bombe curved sides and moulded cabriole legs; an important Louis XV small marquetry Secretaire-a-battant, of slight bombe form with serpentine shaped front, the panels finely inlaid with chinoiserie figures after designs by Jean Pillement, 1759; it is interesting to compare these panels with those on the English counterpart formerly in the Howard Reed Collection sold at Christie's in November, 1955, and now in the collection of Judge Untermyer of New York, illustrated in colour plate of the recently published catalogue by Yvonne Hackenbroch. The objects of art comprises ormolu mounted vases. Other sales of English and Continental furniture, objects of art and textiles will be held on **November 6th and 13th**.

PICTURES. There will be three sales and two of drawings during November. The sale of the Skippe Collection of old master drawings will be on the **20th and 21st**, and will include more than 700 drawings, many of them of the highest importance.

The sale on the **11th** includes an important group of water-colour drawings by Edward Lear, formerly in the collection of Sir Franklin Lushington, to whom they were given by Lear himself. On the **7th** there will be a sale of modern pictures, among them interesting paintings by Eastlake, Lamorna Birch, Sir William Orpen, and from the Collection of Lord Blackford pictures by Stephen Bone, Tristram Hillier and Paul Maitland. On the **14th** there will be a sale of old pictures, mainly of the XVIIth and XVIIIth century continental schools. On the **28th** there is a sale of important old and modern pictures including a large group from the Llangattock Collection, which includes two small sea pieces by the elder Van de Velde, a *Portrait of Mrs. Yates* by George Romney, another portrait by William Etty, and a group of Watteauesque pastorals. The Collection also includes a number of Netherlandish pictures by minor masters among which are a small travelling altar piece of *The Holy Kinship*, and two Donors from altar wings painted by someone in the circle of Scorel, dated 1534.

SILVER. Three sales on the **4th, 12th and 26th** are each in their way of interest to a wide circle of collectors. The first contains a good selection of American and Continental pieces in particular a German silvergilt cup and cover by Paulus in Hoff, Hamburg, circa 1600 and a rococo Augsburg salver of 1740. Virtually half the sale on **November 12th** comprises the second portion of the London collection of silver of the late Cushing Toppan, Esq., of Boston, U.S.A., with further examples of the work of Hester Bateman and other members of the family.

On the **26th** with much fine Continental silver there are some important Scandinavian pieces particularly a Swedish parcelgilt tankard and cover by Henrik Reimers, Norrköping, another by Karsten Fedder, Visby, circa 1690, a Norwegian peg-tankard circa 1720, and two splendid Norwegian coffee-pots in the best rococo tradition both from Bergen of 1755 and 1785 respectively. Outstanding among the English pieces are an Elizabeth I Communion-cup of 1576, a Charles I two-handled oval sweetmeat dish 1634, a Charles II oval sugar-casket 1676 of superb quality presented to Lord Llangattock by Octavius Morgan, and a James II large circular salver 1688.

PORCELAIN. The first sale in the month takes place on the **10th**, and is entirely devoted to Far Eastern examples dating mainly from the XVIIIth and early XIXth centuries. The next sale, on the **17th**, is composed of English and Continental porcelain.

Later in the month there will be a more important sale of Chinese porcelain and jades, including a large armorial dinner service and a Tang figure of a Bactrian camel, belonging to the Lord Tredegar, a pair of bianca-sopra-bianca mandarin jars, formerly in the Hamilton Palace Collection, from Captain Bertram Currie, a large XVIIIth century moss green jade bowl and a pair of deep green jade figures of buffaloes.

SOTHEBY'S

November 7th. Works of art, oriental carpets, clocks, and English and Continental furniture, including a good Kirman carpet, a fine Chippendale cellarette, and a George I black lacquer secretaire cabinet. **Nov. 10th.** Japanese colour prints, paintings, ivories and works of art, including examples by Moronobu, Koryusai, Harunobu, Utamaro and Hokusai; also a fine series of netsuke in wood and ivory from the celebrated J. C. Hawkshaw Collection. **Nov. 11th.** Chinese ceramics and works of art, including a fine Kansu Neolithic vase, an early tomb figure of a Bactrian camel, Wei Dynasty, a carved stone Votive stele of the Wei Dynasty, Han and Tang figures and animals, a rare Ming coloured Mei Ping, a pair of attractive Ch'ien Lung figures of dogs, and a pair of rare Dutch decorated bowls. **Nov. 13th.** Fine English and foreign silver and plate, including a Queen Anne chocolate pot by Peter Pemberton, Chester 1703, a set of four Queen Anne table candlesticks by Jacob Margas, 1705, a George II coffee pot by Paul de Lamerie, 1736, also a plaque of the Resurrection by Paul van Vianen of Utrecht, signed and dated 1705, a Swedish ragoutskal and cover by Petter Bernegau, Stockholm, 1720, a Nuremberg cup and cover by Franz Vischer, c. 1640, a Belgian coffee pot, Namur, 1737. **Nov. 18th.** Fine English porcelain, including Worcester porcelain of the Dr. Wall period, a rare Longton Hall tulip saucer, a pair of Swansea creamware plates painted by Pardoe, a fine Nantgarw armorial plate, a rare Bow figure of Tom Bowling, a superb Chelsea "Hans Sloane" oval dish, a fine Chelsea botanical dish, and an important Chelsea white tall cup, of the triangle period. **Nov. 26th.** Fine old master paintings and drawings, including four important Zuccarelli landscapes, *Mary Magdalen* by Luini, *The Holy Family with Saints* by Sodoma, an interesting full-length figure of St. Augustine from the Ferrarese School, c. 1530, a half-length figure of St. Philip by El Greco, a winter scene by Jan van Goyen, and a small landscape by the Younger Breughel.

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(Continued on page 172)

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